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THE
AÆDEAN COLLECTION:

PART-SONGS FOR FEMALE VOICES.

THIRD READER SUPPLEMENT

OF THE

NORMAL MUSIC COURSE.

BY

JOHN W. TUFTS AND H. E. HOLT.

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PREFACE.

ÆDE, the name of the original muse of singing, seems to suggest an especially appropriate title for this collection of part-songs for female voices.

The number of original compositions for this purpose is surprisingly small, and the compilers feel that they are making a valuable musical contribution in arranging such a collection for the use of schools, colleges, and societies, where all the voices are sopranos or altos.

The compilation has been made with great care, the compositions having been chosen from the best works of acknowledged masters.

Much of this music was originally written with pianoforte accompaniments. In the present form no instrument will be necessary. The accompaniments can be easily made, when desired, from the vocal scores.

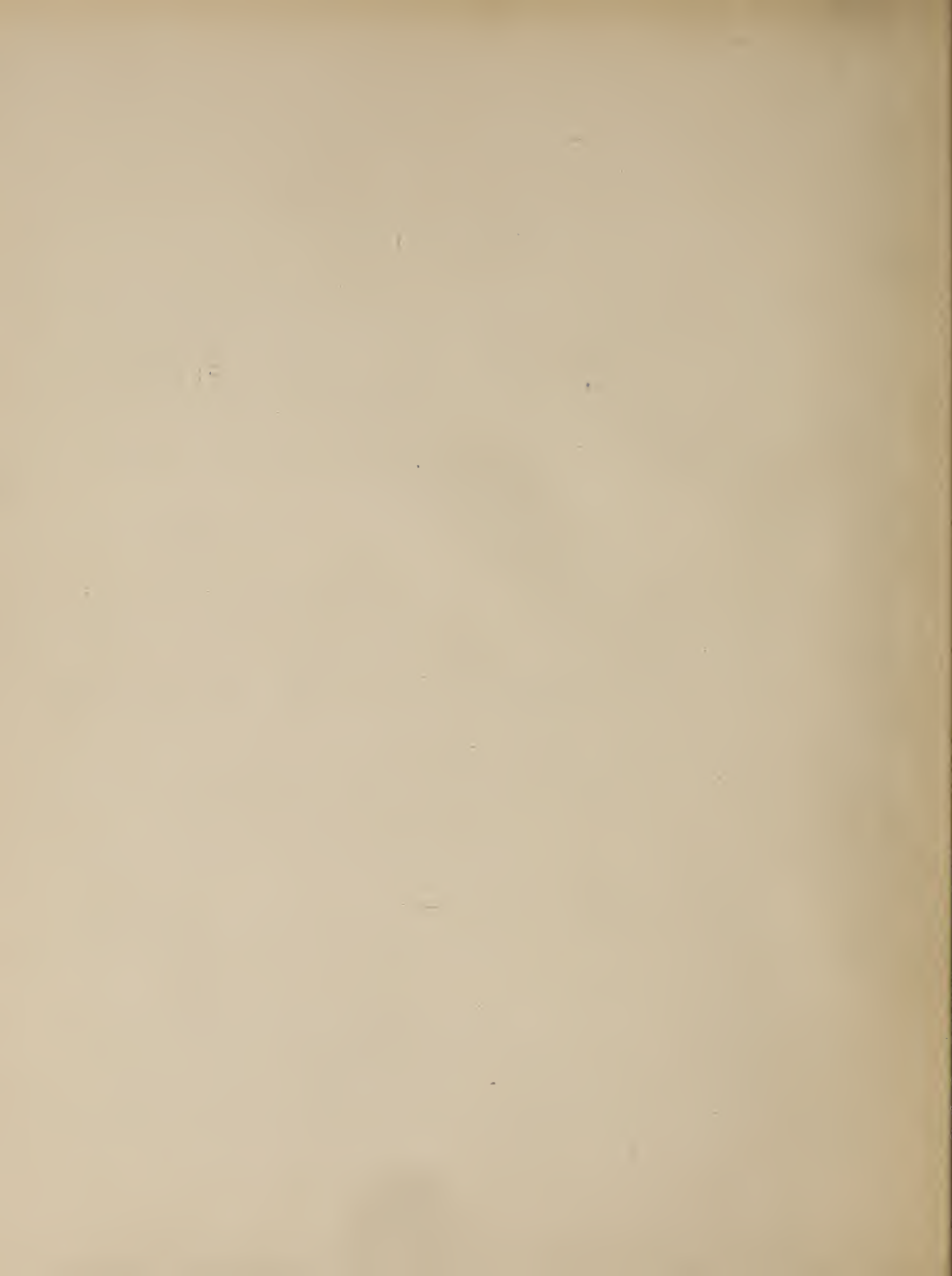
Where the harmony has been weakened by taking away the instrumental part, the necessary voices or notes have been added to make it complete in its present form, and in agreement with the intentions of the composer.

Attention is called to the progression of the inner parts, which are so arranged as to make the work of the usually subordinate singers both interesting and profitable.

The plan of the Normal Music Course, of which this forms a part, being that of unaccompanied singing, and the practice of musical compositions in which the use of an instrument is not required for the completion of the harmony, but simply as a pleasant addition thereto, the selections here made and prepared will be seen to be in entire agreement with that idea.

We would advise a thorough practice of each composition, *without words*, until the difficulties in progression and shades of expression are absolutely mastered; the addition of the text will then greatly assist in the work, and the words will no longer be the usual impediments.

This collection is intended as supplementary to the books of the Normal Music Course, closely following the Third Reader for Female Voices, which with the other Readers and Charts prepares the way through exercises and songs. The different progressions and harmonies ordinarily found in music are there fully illustrated, and the singers are trained for any work they may be called upon to do.



THE
ÆDEAN COLLECTION.
PART-SONGS FOR FEMALE VOICES.

No. 1.

GREETING.

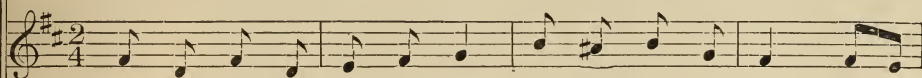
Arr. from MENDELSSOHN.

Andante.

p

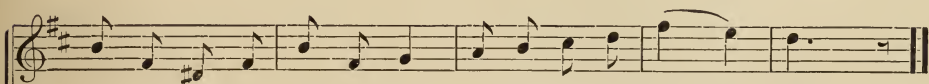
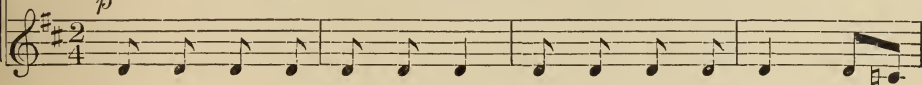


1. Soft - ly dis - tant chime of bell On the breeze is ring - ing,

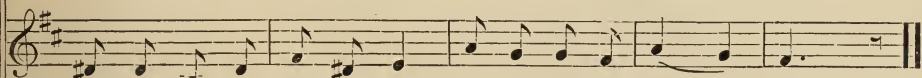


2. Seek the cot - tage fair and bright, Vio - lets hid - ing near it;..

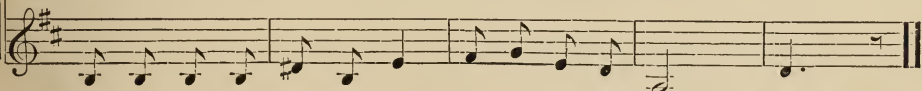
p



Hie thee forth, my song, and tell That of Spring thou'rt sing - - ing.



Is an op - ening rose in sight, Ten - der greeting bear . . . it.




HEINE, tr. by MACFARREN.

(5)

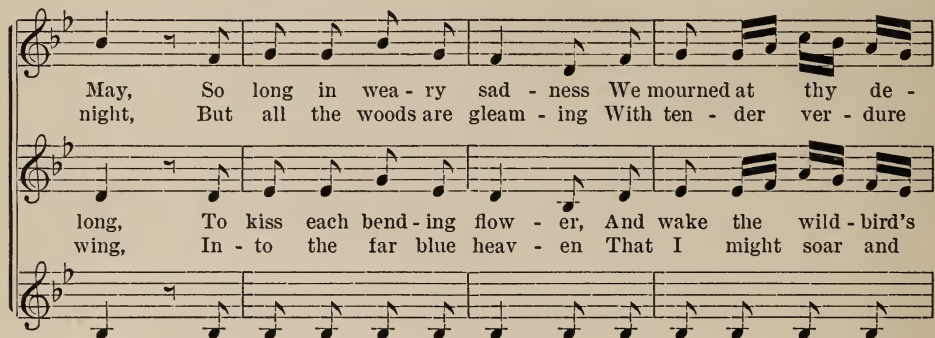
NO. 2. I WELCOME THEE WITH GLADNESS.

FROLICH.



1. I . . wel - come thee with glad - ness, Thou blos - som - giv - ing
 2. No . long - er Earth lies dream - ing! In win - ter's lin - gering

3. Freed by the warm sun's pow - er, The brook - lets speed a -
 4. Oh that to me were giv - en Some lit - tle bird's swift



May, So long in wea - ry sad - ness We mourned at thy de -
 night, But all the woods are gleam - ing With ten - der ver - dure

long, To kiss each bend - ing flow - er, And wake the wild - bird's
 wing, In - to the far blue heav - en That I might soar and



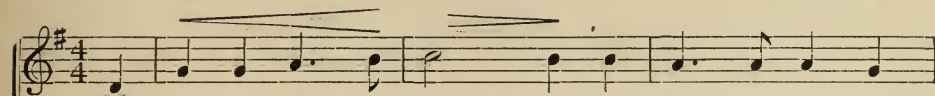
lay . . So long in wea - ry sad - ness We mourned at thy de - lay.
 dight. But all the woods are gleam - ing With ten - der ver - dure dight.

song. To kiss each bending flow - er, And wake the wild - bird's song.
 sing. In - to the far blue heav - en That I might soar and sing.

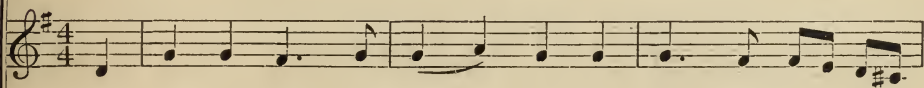
GERMAN. Tr.

NO. 3. DESCEND UPON OUR DWELLING.

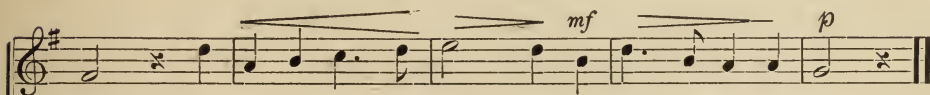
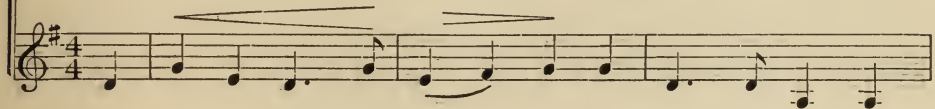
GERSBACH.



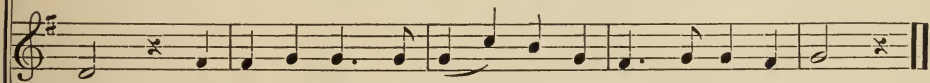
1. De - scend up - on our dwell - - ing, O qui - et eve, once



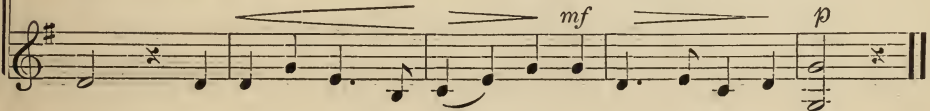
2. Al - read - y, swift ad - vanc - - ing, Thou blush - est on thy



more, While we in songs are tell - ing Thy gen - tle beauties o'er.



way, And on our flutes is glanc - ing The sun-light's parting ray.



3 O'er all is silence reigning,
Save where in forest dim
Some little bird is plaining
Its tender vesper hymn.

4 Descend upon our dwelling,
O quiet eve, once more,
While we in songs are telling
Our Maker's praises o'er.

GERMAN. Tr.

NO. 4. A GREENNESS LIGHT AND TENDER.

GERMAN FOLK-SONG.

p *Grazioso.* *p*

A greenness light and ten - der Re-clothes each field and plain, . . It

A greenness light and ten - der Re-clothes each field and plain, . . It

mf

is the new year's gladness Re - turn - ing once a - gain. Re - turn - ing once a -

is the new year's gladness Re - turn - ing once a - gain. Re - turn - ing once a -

p *mf*

gain. It is the spring so wel - come, Aft - er chill winter's sway, Bid -

gain. It is the spring so wel - come, Aft - er chill winter's sway, Bid -

ding each sor - row van - ish, And ev - ery heart be gay. I

ding each sor - row van - ish. And ev - ery heart be gay. I

rit. *a tempo.*

too a-wake from dreaming, For, oh! I look on thee! So is my win - ter

too a-wake from dreaming, For, oh! I look on thee! So is my win - ter

mf

o - ver, And spring re - vives in me, And spring re - vives in me.

o - ver, And spring re - vives in me. And spring re - vives in me.

f *p* *f*

NO. 5.

IN MAY.

H. KURTH.

Allegretto.

f In May, in love - ly May, *p*

In May, in won - drous love - ly May, in May, Comes

f in love - ly May, *p*

mf Comes all that is

all that is fair - est and sweet - est this way. . . . Comes all that is

mf

mf fair - est and sweet - est this way. The ear - - li - est

fair - est and sweet - est this way. The ear - li - est

mf

p *dolce.*

blos - soms bloom . . on the tree, The

blos-soms bloom on the tree, *mf* bloom on the tree, *p* The ear - li - est *dolce.*

They bloom . . . on the tree,

pp

bright - est of flow - - ers are deck - - ing the

blos - soms bloom on the tree, *pp* The bright-est of flow-ers are deck-ing the

cres. *f*

lea, All hailed . . . by the night - - - in-gale's

lea, are deck-ing the lea. . . . All hailed by the night-in-gale's

cres. *f*

are deck-ing the lea. All hailed by the night - - - in-gale's

ju - - bi-lant glee! . . . The wood . . in leaf - y

ju - - bi-lant, ju-bi-lant glee; The wood in leaf - y dress is

mf *mf* *p* *mf*

dress is seen, The mead - ow glows in viv - id green!

seen, The mead-ow glows in viv - id green, The mead-ow

And all things, all things are fresh, . . . And

glows in viv - id green. . . And all things, all things are fresh,

mf *p* *cres.* *mf* *p*

all . . . things are new, . . . And all things are fresh and new, In
cres. *f* *dolce.* *pp*
 And all things, all things are new, And all things are fresh and new, . . In
f *dolce.* *pp*

May, . . . in May, . . . in wondrous-love-ly May, . . . In
f
 May, in wondrous-love-ly May, In May, in won-drous-love-ly May, In
f

May, . . . in May, . . . in wondrous-love-ly May!..
 May, in won-drous-love-ly May, In won-drous-love-ly May!..

No. 6.

NIGHT SONG.

Arr. from HAUPTMANN.

1. The moon is up in splendor, And gold - en stars at - tend her; The
 2. Night's curtains now are clos-ing Round half a world re - pos-ing In

heav'n's are calm and bright, Trees cast a deep'ning shadow; And
 calm and ho - ly trust; All seems one vast, still chamber, Where

heav'n's are calm and bright, Trees cast a deep'ning shadow, And slow-ly off the
 calm and ho - ly trust, All seems one vast, still chamber, Where wea - ry hearts re -

slow-ly off the mead - ow A mist is ris - ing sil - ver white.
 wea-ry hearts re - mem - ber No more the sor - rows of the dust.

mead-ow A mist is ris - - ing sil - ver white.
 member No more the sor - - rows of the dust.

CLAUDIUS, tr. by C. T. BROOKS.

NO. 7. SWIFT FROM OUR FAIRY HOME.

Arranged from MOZART.

*Allegretto.**p*

Swift from our fair - - y home de - scend - ing,

Swift from our fair - - y home de - scend - ing,

Sent by thy friend, our might - y king, This mag - ic gift from

Sent by thy friend, our might - y king, This mag - ic gift from

foes de - fend-ing, Glad-ness and joy to thee will bring;

foes de - fend-ing, Glad-ness and joy to thee will bring:

Whilst thou this fair - y spell . . pos - sess - ing,

Round thee shall gent - ly fall each blessing, Fate with dark forms no

more . . . op - press - ing, Strewn with bright flowers thy

path shall be. We will watch o - ver thy des - ti - ny

We will watch o - ver thy des - ti - ny, yes, yes,

Strewn with bright flowers, yes, yes, thy path shall be.

2

NO. 8. UPON THE HEIGHT I STOOD.

FOLK-SONG, arr. by HEIM.

p

1. Up - on the height I stood, . . The sun be - gan to

2. The lit - tle flow - ers close . . . Their eye - lids by de -

3. And in re - pose they lie . . . Who call a cot their

p

set, . . . I saw how o'er the wood . . Hung

grees, . . And ev - ery bil - low flows, . . Un -

own . . . They dream of home and sigh . . . Who

f

eve - ning's gold - en net. . . The dew from Heav - en

ruf - fled by the breeze. . . The gold - en bee - - tle

rove the world a - lone. . . A long - ing fills my

p

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) on three staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The piece is marked 'FOLK-SONG, arr. by HEIM.' and includes three verses of lyrics. The first system of music includes dynamic markings *p* (piano) and *f* (forte). The second system includes *f* and *f*. The third system includes *p* and *p*. The lyrics are: 1. Up - on the height I stood, . . The sun be - gan to set, . . . I saw how o'er the wood . . Hung grees, . . And ev - ery bil - low flows, . . Un - own . . . They dream of home and sigh . . . Who eve - ning's gold - en net. . . The dew from Heav - en ruf - fled by the breeze. . . The gold - en bee - - tle rove the world a - lone. . . A long - ing fills my

mf

fell, Peace o'er the earth a - rose, . . . With
 rocks, Its cra - dle is . . the rose, . . . The
 breast, Oh, how I fain would fly, . . . And

mf

mf

sound of eve - ning bell . . . Sank Na - ture to . . re -
 shep - herd and his flocks . . . Re - tire . . . to . . re -
 seek e - ter - nal rest, . . . In yon far home on

mf

f

pose. . . . Sank Na - ture to . . re - pose. . . .

pose. . . . Re - tire . . . to . . re - pose. . . .
 high. . . . In yon far home on high. . . .

f

RUCKERT, tr. by BASKERVILLE.

NO. 9.

THE SPINNING SONG.

J. A. BERIS. 1799.

Andantino.

1. Spin thee, maid - en, spin thee! So grows the mind with-

2. Sing thee, maid - en, sing thee, Let mirth and glad - ness

3. Learn thee, maid - en, learn thee, Good luck it sure will

4. Trust thee, maid - en, trust thee, Thy life will soon but

5. Praise thee, maid - en, praise thee, Praise Him who doth up -

6. Thank Him, maid - en, thank Him, For health and vig - or

in thee, Grows as grows thy yel - low hair,

wing thee; Bright be - gin - ning dost thou see,

earn thee! Learn thee while thou spin - nest, still

dust be! Thee so soon the grave will take,

raise thee! And as yarn and flax do grow,

thank Him, Who en - a - bles you each day,



1 'Till the years bring wis - dom rare, Spin thee, maid - en,
 2. Hap - py will thy end - ing be. Sing thee, maid - en,
 3. God to fear, — and do his will. Learn thee, maid - en,



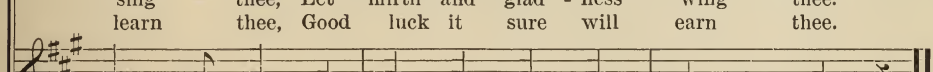

4. When the brit - tle thread shall break, Trust thee, maid - en,
 5. Give thee faith and hope al - so. Praise thee, maid - en,
 6. Thus thy spin - ning - wheel to play. Thank Him, maid - en,



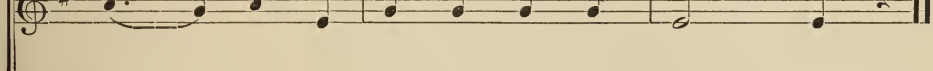




spin thee! So grows the mind with - in thee.
 sing thee, Let mirth and glad - ness wing thee.
 learn thee, Good luck it sure will earn thee.

trust thee, Thy life will soon but dust . . . be.
 praise thee, Praise Him who doth up - - raise . . . thee.
 thank Him, For health and vig - or thank . . . Him.







NO. 10. THE FORGET-ME-NOT.

FR. H. HIMMEL. 1808.

Dolce.

1. By the qui - et wa - ter gleaming, Like the moon - light sil - ver
 2. Shimmering like the sky's blue a - zure, When no cloud is seen a -

3. Mild - ly like the guile - less glanc - es Beam - ing from thy star - ry
 4. When thou mourn - est sep - a - ra - tion, Still o - be - dient to thy
 5. Ah, be - lov - ed, hear, I pray you, What the ten - der leaf - lets

clear, Stands a \ blos - som sweet and ten - der, More than
 above, Sym - bol 'tis of trust en - dur - ing, Which the

eyes, From a - far, in tones of warn - ing, "Oh, for -
 lot, In thy path 'twill meet thee, say - ing, "Oh, for -
 cry, "On - ly tears are all my dew - drops, And, "for -

oth - er flow - ers dear. More than oth - er flow - ers dear.
 loy - al heart doth prove. Which the loy - al heart doth prove.

get me not" - it cries. "Oh, for - get me not" - it cries.
 get, for - get me not!" "Oh, for - get, for - get me not!"
 get me not," they sigh. And, "for - get me not" - they sigh.
dim.

KARL MUCHLER. 1806.

NO. 11.

THE VIOLET.

H. G. NAGELI. 1810.

*Andante.**p*

1. Tell me, lit - tle flow - er, In this mos - sy bow - er,

2. "Tim - id, but not lone - ly, I am lis - tening on - ly

Why thus sad and lone? Say of what thou dream - est,

To yon night - in - gale! While her song she trill - eth,

That to me thou seem - est So de - ject - ed grown.

And the si - lence fill - eth With its tune - ful wail."

VON FALLERSLEBEN,

NO. 12.

BEAUTIFUL STREAMLET.

Arranged from DONIZETTI.

Andantino.

1. Beau - ti - ful streamlet, glid - ing a-long, Thou'rt murmur - ing ev - er a

2. Beau - ti - ful streamlet, seek not to fly Away from the flow - ers and

joy - ous song; Flo - ra attends while onward ye stray, Enwreathing thy banks with

ge - nial sky; Sigh not 'mid rocks and rivers to roam, Far, far from the smile of thy

flow - 'rets gay. Green wavy trees thy mar - gin lave, And graceful - ly bend to kiss thy

tran - quil home. Peaceful and calm thy course must be Till thou'rt lost in the might-y

wave. Oh, may the cur - rent of our lives still on - ward smoothly
sea. Oh, may the cur - rent of our lives still on - ward smoothly

glide A - mid bright sun - shine, song and flowers, Like thy un - ruf - fled
glide A - mid bright sun - shine, song and flowers, Like thy un - ruf - fled

tide, May our lives . . . thus soomthly glide Like thy un - ruf - fled tide.
May our lives thus soomthly glide
tide, May our lives thus smoothly glide Like thy un - ruffled tide.
Like thy . . . un - ruffled tide.

NO. 13.

HAIL, EVENING BRIGHT.

QUEEN MARIE ANTOINETTE
transcribed by J. B. WEKERLIN.

p

1. Hushed in si - lence, eve - ning clos - es

2. High the sil - ver moon is soar - ing

3. Hills and val - leys cool - ing breez - es

p

rit. *pp* *a tempo.* *mf*

On the bus - y scenes of toil, And bright

In the blue ex - panse of sky, Swift her

Flush with life ere dawns the morn; Slum - b'ring

rit. *pp* *mf a tempo.*

cres.

na - ture soon com - pos - es In - to

pale ef - ful - gence pour - ing On earth's

beau - ty nev - er ceas - es Charms her

cres.

rest her teem - ing soil. Still - ness a - round,
 fair - est seen - er - y. Pil - lowed to rest,
 fea - tures to a - dorn. Hail! eve - ning bright,

a poco sostenuto.
cres.

si - lence pro - found! Eve - ning has earth in slum - ber
 Na - ture op - pressed, Eve - ning re - stores with fa - vors
 soft glows thy light, Eve - ning, Oh leave us thy de -

a poco sostenuto.
cres.

p a tempo.

bound— Eve - ning has earth in slum - ber bound.
 blest— Eve - ning re - stores with fa - vors blest.
 light— Eve - ning, Oh leave us thy de - light.

un poco rit.

p

NO. 14. THE MOUNTAIN BROOK.

J. RHEINBERGER.

Quasi allegretto. ♩ = 66.

f

Joy - ous brook - let, from the hill - side, Rush - ing, foam - ing down the

Joy - ous brook - let, from the hill - side, Rush - ing, foam - ing down the
Rush-ing,

vale! All thy pow - er, all thy beau - ty, O'er and o'er a - gain I

vale! All thy pow - er, all thy beau - ty, O'er and o'er a - gain I

p *cres.* *f*

hail! Like a child's eye is thy blue-ness, Sweet and pure as his tly

p *cres.* *f*

hail! Like a child'e eye is thy blue-ness, Sweet and pure as his thy

mf

heart, Flow - ing on, to heav - en gaz - ing,
flow - ing on, to heav - en

mf

mf

heart, Flow - ing on to heav - en gaz - ing, O'er the
heart, flow - ing on to heav - en

f *ff*

O'er the peb- bles thou dost dart, thou dost . .
 gaz - ing, *f* *ff* O'er the peb- bles thou dost

f

peb - bles, O'er the peb - bles thou dost dart, O'er the peb - bles thou dost
 gaz - ing, thou . . dost

rit.

dart, O'er the peb - bles thou dost dart.
 dart, thou dost dart. . . .

dart, O'er the peb - bles thou dost dart. . . .

f

Joy - ous brook-let, light - ly foam - ing, Full of glad - ness, full of

Joy - ous brook-let, light - ly foam - ing, Full of glad - ness, full of
Full of glad - ness, full of

glee,

glee, *mf* Gent - ly glid - ing, soft - ly dream - ing, Ev - er keep thee young and

mf

glee, Gent - ly glid - ing, soft - ly dream - ing, Ev - er keep thee young and

p *cres.* *f*

free! Let the larg - er streamlets blus - ter, En - vy not their haughty

p *cres.* *f*

free! Let the larg - er stream-lets blus - ter, En - vy not their haughty

mf

pride, In the for - est's green re - ces - ses, In the for - est's green re-

mf

mf

pride, In the for - est's green re - ces - ses, In the for - est's green re-

f *ff*

Still con - tent-ed - ly a - bide, con - tent - - ed - ly a -
ces - ses, Still con - tent - ed - ly a - bide, Still content - ed - ly a -

f

ces - ses, Still con - tent - ed - ly a - bide, Still con - tent - ed - ly a -
Still . . . a -

rit.

bide, Still content - ed - ly a - bide.
bide, Still a - bide.

bide, Still content - ed - ly a - bide.

NO. 15. WE'LL ROW THEE O'ER THE WATERS.

Allegretto, con espressione.

Arranged from MEHUL.

p

1. We'll row thee o'er the wa - ters In our fair - y gon - do - let, To

2. We'll row thee o'er the wa - ters To a land of pure de - light, Where

p

yon green flow - 'ry isl - and, Where our sis - ter fays have met. We'll

sor - row may not en - ter, Or . . clouds be - dim the night; Rare

show thee all our pas-times, In our bright and hap - py home, If you'll

flowers of fair - y per - fume To a - dorn thy hair, we'll twine, While

rall. *a tempo.*

leave your earth - ly dwell - ing, And for - ev - er with us roam. . . . We'll

pp

gems of daz - zling bright-ness On thy spot-less brow shall shine. . . . Then

rall.

row thee o'er the wa - ters, In our fair - y gon - do - let, To

has - ten o'er the wa - ters, In our fair - y gon - do - let, To

yon green flow - 'ry isl - and Where our sis - ter fays have met.

yon green flow - 'ry isl - and Where our sis - ter fays have met.

NO. 16. THE TRAVELLING MUSICIAN.

FOLK-SONG, arr. by HEIM.

mf

1. Through field and beech - en for - est, When ear - ly breaks the

2. Hark to the morn's blithe her - ald, The lark on air - y

3. The clouds a - bove move swift - ly, A bird goes dart - ing

mf

day, . . . With laugh and song how gai - ly He

wings! . . . He trav - els too, and sweet - ly His

by; . . . Yet thought it - self is fleet - er Than

p

wan - ders on his way. . . . Scarce in the east a

song of glad - ness sings. . . . O joy! from hill - top

bird or cloud - let high. . . . The clouds float down and

p

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) on three staves. The key signature has one flat (B-flat) and the time signature is 6/8. The first system includes three vocal lines with lyrics. The second system continues the vocal lines. The third system continues the vocal lines. The fourth system continues the vocal lines. The fifth system continues the vocal lines. The sixth system continues the vocal lines. The seventh system continues the vocal lines. The eighth system continues the vocal lines. The ninth system continues the vocal lines. The tenth system continues the vocal lines. The eleventh system continues the vocal lines. The twelfth system continues the vocal lines. The thirteenth system continues the vocal lines. The fourteenth system continues the vocal lines. The fifteenth system continues the vocal lines. The sixteenth system continues the vocal lines. The seventeenth system continues the vocal lines. The eighteenth system continues the vocal lines. The nineteenth system continues the vocal lines. The twentieth system continues the vocal lines. The twenty-first system continues the vocal lines. The twenty-second system continues the vocal lines. The twenty-third system continues the vocal lines. The twenty-fourth system continues the vocal lines. The twenty-fifth system continues the vocal lines. The twenty-sixth system continues the vocal lines. The twenty-seventh system continues the vocal lines. The twenty-eighth system continues the vocal lines. The twenty-ninth system continues the vocal lines. The thirtieth system continues the vocal lines. The thirty-first system continues the vocal lines. The thirty-second system continues the vocal lines. The thirty-third system continues the vocal lines. The thirty-fourth system continues the vocal lines. The thirty-fifth system continues the vocal lines. The thirty-sixth system continues the vocal lines. The thirty-seventh system continues the vocal lines. The thirty-eighth system continues the vocal lines. The thirty-ninth system continues the vocal lines. The fortieth system continues the vocal lines. The forty-first system continues the vocal lines. The forty-second system continues the vocal lines. The forty-third system continues the vocal lines. The forty-fourth system continues the vocal lines. The forty-fifth system continues the vocal lines. The forty-sixth system continues the vocal lines. The forty-seventh system continues the vocal lines. The forty-eighth system continues the vocal lines. The forty-ninth system continues the vocal lines. The fiftieth system continues the vocal lines. The fifty-first system continues the vocal lines. The fifty-second system continues the vocal lines. The fifty-third system continues the vocal lines. The fifty-fourth system continues the vocal lines. The fifty-fifth system continues the vocal lines. The fifty-sixth system continues the vocal lines. The fifty-seventh system continues the vocal lines. The fifty-eighth system continues the vocal lines. The fifty-ninth system continues the vocal lines. The sixtieth system continues the vocal lines. The sixty-first system continues the vocal lines. The sixty-second system continues the vocal lines. The sixty-third system continues the vocal lines. The sixty-fourth system continues the vocal lines. The sixty-fifth system continues the vocal lines. The sixty-sixth system continues the vocal lines. The sixty-seventh system continues the vocal lines. The sixty-eighth system continues the vocal lines. The sixty-ninth system continues the vocal lines. The seventieth system continues the vocal lines. The seventy-first system continues the vocal lines. The seventy-second system continues the vocal lines. The seventy-third system continues the vocal lines. The seventy-fourth system continues the vocal lines. The seventy-fifth system continues the vocal lines. The seventy-sixth system continues the vocal lines. The seventy-seventh system continues the vocal lines. The seventy-eighth system continues the vocal lines. The seventy-ninth system continues the vocal lines. The eightieth system continues the vocal lines. The eighty-first system continues the vocal lines. The eighty-second system continues the vocal lines. The eighty-third system continues the vocal lines. The eighty-fourth system continues the vocal lines. The eighty-fifth system continues the vocal lines. The eighty-sixth system continues the vocal lines. The eighty-seventh system continues the vocal lines. The eighty-eighth system continues the vocal lines. The eighty-ninth system continues the vocal lines. The ninetieth system continues the vocal lines. The ninety-first system continues the vocal lines. The ninety-second system continues the vocal lines. The ninety-third system continues the vocal lines. The ninety-fourth system continues the vocal lines. The ninety-fifth system continues the vocal lines. The ninety-sixth system continues the vocal lines. The ninety-seventh system continues the vocal lines. The ninety-eighth system continues the vocal lines. The ninety-ninth system continues the vocal lines. The hundredth system continues the vocal lines.

glim - mer,— The earth so calm and still, . . . The
 gaz - ing Far down o'er wood and stream; . . While
 van - ish, The bird sinks to his nest; . . . But

Spring-time, blos-som - la - den, [*f* His ev - ery sense doth fill. . . The
 o - ver all the heav - ens Clear a - zure spac - es gleam. While
 thought and song as - cend - ing In Heaven a - lone find rest. But

Spring - time, blos - som - la - den, [*f* His ev - ery sense doth fill. . . .
 o - ver all the heav - ens Clear a - zure spac - es gleam.
 thought and song as - cend - ing In Heaven a - lone find rest.
 [*f*

NO. 17. ALL IS STILL AND QUIET NOW.

TAUWITZ.

p *mf*

1. All is still and quiet now, So my darling, slumber thou!

2. Softly close each azure eye, Like twin May-buds let them lie,

3. And while flowers like thee I greet, Softly kissing eye-lids sweet,

p dolce. *p*

On - ly sighs the wind a - near— Lul - la - by, sleep, ba - by dear.

And when morn - ing shines a - new, They, like flowers, shall blossom too.

Why need moth - er look with - out, Though the Spring is all a - bout.

p

On - ly sighs the wind a - near— Lul - la - by, sleep, ba - by dear.

And when morn - ing shines a - new, They, like flowers, shall blossom too.

Why need moth - er look with - out, Though the Spring is all a - bout.

GERMAN TR.

Arr. from BEETHOVEN.

1. Good night! Good night! Thus the wea-ry we in-
 2. Seek re - pose! Seek re - pose! Let the wea-ry eye-lids

3. Gent - ly rest! Gent - ly rest! Slum-ber on 'mid vi-sions
 4. Good . . . night! Good . . . night! Sleep till day-spring wakes on

vite. Wan - ing day in si - lence flows, Now all bus - y hands re-
 close! Si - lence reign - eth in the streets, With his horn the watch-man

blessed! He, whom love has robbed of peace, May he find in dreams re-
 high, Fear - less - ly, un - til the day Strews new cares up - on thy

pose, Till the dark-ness wakes to light. Good night! Good night!
 greets, And the night cries as it flows, Seek re-pose! Seek re-pose!

lease, As if she her love confessed. Gent-ly rest! Gent-ly rest!
 way; Watch-ful is the Fa-ther's eye! Good night! Good night!

KORNER, tr. by BASKERVILLE.

NO. 19.

THE TENDER BUDS.

CANON.

HAUPTMANN.

*Andante, con moto.
dolce.*

The ten-der buds I gath - er, Now ear - ly May is come, Oh, take them, I

This system contains the first staff of music in 2/4 time, featuring a melody with eighth and sixteenth notes and rests. Below it are two empty staves for accompaniment.

pray thee, That they may near thee bloom! *dolce.* The ten-der buds I

The ten-der buds I gath - er, Now

This system continues the melody and includes the word 'dolce.' in italics. It features a mix of eighth and sixteenth notes with rests.

gath - er, now May is come, Oh take them, that they, that they may near thee

ear-ly May is come, Oh take them, I pray thee, That they may near thee

This system concludes the piece with a final melodic phrase. It includes various musical ornaments like slurs and accents over the notes.

bloom— Oh take them, dear, Oh take them, dear, the ten - der buds, the ten - der
 bloom!

The ten - der buds I gath - er, now
dolce. The ten - der buds I gath - er, Now ear - ly May is

buds I gath - er, that they, that they may near thee

May is come, Oh take them, that they, that they may near thee
 come, Oh take them, I pray thee, That they may near thee
dolce.

dolce. bloom! The ten - der buds I gath - er, Now ear - ly May is

bloom— Oh take them, dear, Oh take them, dear, the ten der buds, the ten - der
 bloom!

The ten - der buds I gath - er, now
dolce.

THE TENDER BUDS.

dolce.

come, Oh take them, I pray thee, That they may near thee

buds May is come, I gath - er, that they, that they may near thee

May is come, Oh take them, that they, that they may near thee

dolce.

bloom. *dolce.* The ten - der buds I gath - er, now

bloom. The ten - der buds I gath - er, Now ear - ly May is bloom.—Oh take them, dear, Oh take them, dear, the ten - der buds, the ten - der

dolce. *rit. e dim.*

May is come, *dolce.* Oh, take them, that they, that they may near thee bloom.

come, buds, Oh take them, I pray thee, That they may near thee bloom. *dolce.* *rit. e dim.*

Oh take them, that they, that they may near thee bloom.

No. 20.

THE VOYAGE.

H. KURTH.

Andante con moto. p dolce.

1. From out the for - est's leaf - y bow - ers The

1. From out the for - est's leaf - y bow - ers The

p dolce.

This system consists of three staves of music in G major (one sharp) and 3/8 time. The melody is written on a treble clef staff. The lyrics are printed below the staves. The first staff has the tempo and dynamic marking *Andante con moto. p dolce.* above it. The second staff has the lyrics '1. From out the for - est's leaf - y bow - ers The'. The third staff has the lyrics '1. From out the for - est's leaf - y bow - ers The' and the dynamic marking *p dolce.* above it.

night - in - gale's glad song I hear; It

night - in - gale's glad song I hear; It

This system consists of three staves of music. The melody continues on the treble clef staff. The lyrics are 'night - in - gale's glad song I hear; It' on the first staff and 'night - in - gale's glad song I hear; It' on the second staff.

cres.

tell - eth us of Spring's sweet flow - ers, And

tell - eth us of Spring's sweet flow - ers, And

cres.

This system consists of three staves of music. The melody continues on the treble clef staff. The lyrics are 'tell - eth us of Spring's sweet flow - ers, And' on the first staff and 'tell - eth us of Spring's sweet flow - ers, And' on the second staff. The dynamic marking *cres.* appears above the first and third staves.

f eve - ning shad - ows still and clear. *p* A

pp rus - tle through the branch - es creep - ing, Like

dolce. spir - it breath - ings o'er us goes, And

goes . . .

mild - er winds, a - round us sweep - ing, Do

mild - er winds a - round us sweep - ing, Do

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with a single melodic line. The key signature has one sharp (F#).

cres.
gent - ly rock us to re - pose. Do

gent - ly rock us to re - pose. Do

cres.

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The word 'cres.' is written above the first staff and below the third staff. The key signature has one sharp (F#).

gent - ly rock us to re - pose.

gent - ly rock us to re - pose.

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#).

NO. 21.

WINTER.

FOLK-SONG, arr. by HEIM.

p *mf*

1. Let us with songs of glad - ness To cheer - ful Win - ter sing, Which
 2. When all with - out is drear - y, Still bright - ly shine our homes, Where,

3. And if with cold and hun - ger, To him some poor man cries, Then
 4. Then let us songs of glad - ness To cheer - ful Win - ter sing, Till

p *mf*

now, in Na - ture's or - der, The Mas - ter wise doth bring. A
 all un - seen from Heav - en, The lov - ing Christ-child comes, And

hastes he as his help - er, A friend both sure and wise; For
 with its ver - dant beau - ty Re - turns the jo - cund Spring For

f *p*

cres. *f*

snow - y man - tle cov - ers The mead - ows far and near, Be -
 with a kind hand scat - ters His pres - ents great and small, To

He who feeds the ra - vens That flut - ter through the air, Leaves
 Win - ter, too, God send - eth In kind - ness from a - bove, And

cres. *f*

neath its warm pro - tec - tion The fro - zen land to cheer.
those who most de - serve them, Good chil - dren, one and all.

not the poor to per - ish From lack of help and care.
grat - i - tude we'll show Him, By deeds of faith and love.

GERMAN, TR.

NO. 22.

EVENTIDE.

K. F. W. MULLER.

1. How bright glows the daylight de - part - ing, How welcome the night shadows

2. Wher - ev - er I turn me, sweet na - ture A look of de - vo - tion doth

dim; How ten - der - ly plains from the tree - top The
wear; And down in the mir - ror - like riv - er The

lit - tle birds sweet evening hymn! The flow - ers alone must keep
blue doming heavens ap - pear. Yes! ev - erything liv - ing seems

si - lence, No voice did their Mak - er be - stow, Yet
pray - ing, So calm is each in - flu - ence now; And

breathing forth fragrance like in - cense, A - dor-ing, their heads they bend low.
ev - er they seem to be say - ing, O child of man, pray al - so thou!

GERMAN, TR.

NO. 23. NATURE, EVER SWEET AND TRUE.

LUETZEL.

1. Na - ture, ev - er sweet and true, . . .

2. Then when I am wea - ry grown,
3. Ah, what bliss is mine with thee!

Let me be thy fol - lower too! Guide me gent - ly

On thy bos - om sink - ing down, Joys of Heav - en
To my love no end shall be! Let me be thy

by the hand, . . . Like a child in lead - ing band.

I shall find In thy moth - er - heart so kind.
fol - lower too, Na - ture ev - er sweet and true.

No. 24.

O JOYFUL DAY.

SACCHINI.

Largo. Sotto voce.

O joy - ful day! O mo - ment of glad-ness!

O joy - ful day! O mo - ment of glad-ness! once

Largo. Sotto voce.

once more, once more our dear ones are a - round us!

more
once more, once more our dear ones are a - round us!

p Love! thou sweetest boon to mor-tals, By boun-teous

Love! thou sweetest boon to mor-tals, By bounteous, Heav'n, by bounteous

p

p *cres.* *ff*

Heaven, by Heaven bestowed. By Heaven be-stowed,

Heaven . . . by Heaven bestowed. By Heaven be-stowed,
By boun-teous Heaven be - stowed.

p *cres.* *ff*

by Heaven bestowed. O joy - ful day! O . . day of

by Heaven bestowed. O joy - ful day! O . . day of

p

glad-ness! Once more, once more they are . . . a-round us.

glad-ness! Once more, once more they are . . . a-round us.

p

cres. *ff*

O Love! thou sweetest boon, . . . Thou sweet-est boon to mor - tals!

O Love! thou sweetest boon, . . . Thou sweet-est boon to mor - tals!

cres. *ff*

p

thou sweet-est boon . . . by boun - teous

Thou sweetest boon, thou sweetest boon by boun - teous

pp

Heaven, by Heaven be-stowed. Thou sweet - est

pp

Heaven, by Heaven be-stowed. Thou sweet - est boon . . . Thou sweet - est

Heaven be - - stowed.

boon, thou sweet-est boon, by boun-teous Heaven be-stowed.

boon, thou sweet-est boon, by boun-teous Heaven be-stowed.

by Heaven be-stowed, thou sweet-est boon, by boun-teous

by Heaven be-stowed, thou sweet-est boon, by boun-teous

Heaven . . . by Heaven . . . be-stowed.

Heaven, by Heaven bestowed, by Heav'n bestowed, by Heav'n bestowed.

by Heaven be - stowed, by Heav'n,

NO. 25. LO! THE GOLDEN SUN IS SHINING.

GLUCK, arr. by HEIM.

p Lo! the gold - en sun is . . shin - ing; *mf* Let us,

p Lo! the gold - en sun is . . shin - ing; *mf* Let us,

p chil - dren of the day, Cast a - side the

p chil - dren of the day, Cast a - side the

mf works of dark - ness, Which *f* have led . . . our souls a - stray.

mf works of dark - ness, Which *f* have led . . . our souls a - stray.

mf *p*

May the morn, sweet calm - ness breath - ing, Bring us

May the morn, sweet calm - ness breath - ing, Bring us

f *p*

peace . . and pu - ri - ty, From our lips all

peace . . and pu - ri - ty, From our lips all

f

false - hood van - ish, And our thoughts from sin set free.

false - hood van - ish, And our thoughts from sin set free.

LO! THE GOLDEN SUN IS SHINING.

Ev - er, as the day glides on - ward, Let us

Ev - er, as the day glides on - ward, Let us

p *mf* *mf*

Detailed description: This block contains the first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics 'Ev - er, as the day glides on - ward, Let us'. The middle staff is a piano accompaniment line. The bottom staff is another vocal line with lyrics 'Ev - er, as the day glides on - ward, Let us'. Dynamic markings *p* (piano) and *mf* (mezzo-forte) are placed above the notes. Slurs are used to group notes across measures.

keep our tongue from guile, Eyes from wan - d'ring,

keep our tongue from guile, Eyes from wan - d'ring,

p *f* *p* *f*

Detailed description: This block contains the second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics 'keep our tongue from guile, Eyes from wan - d'ring,'. The middle staff is a piano accompaniment line. The bottom staff is another vocal line with lyrics 'keep our tongue from guile, Eyes from wan - d'ring,'. Dynamic markings *p* (piano) and *f* (forte) are placed above the notes. Slurs are used to group notes across measures.

feet from slid - ing, Hands from aught that can de - file.

feet from slid - ing, Hands from aught that can de - file.

Detailed description: This block contains the third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics 'feet from slid - ing, Hands from aught that can de - file.'. The middle staff is a piano accompaniment line. The bottom staff is another vocal line with lyrics 'feet from slid - ing, Hands from aught that can de - file.'. Slurs are used to group notes across measures.

p All day long an Eye is . . o'er . . us, Which our *mf*

All day long an Eye is . . o'er . . us, Which our *mf*

p ev - - ery se - cret knows, Sees our ev - - ery

ev - - ery se - cret knows, Sees our ev - - ery *p*

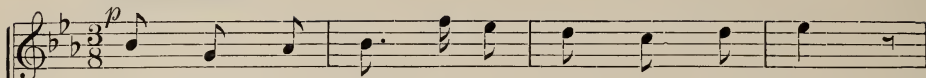
mf *f* step be - fore us, From first morn till eve - ning's close.

step be - fore us, From first morn till eve - ning's close. *mf* *f*

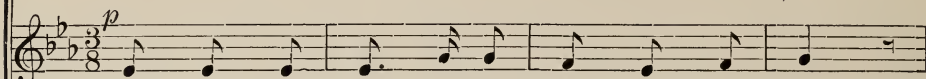
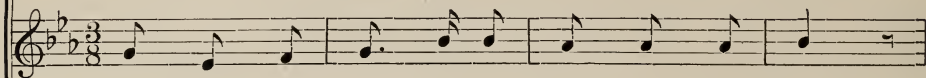
No. 26.

CRADLE SONG.

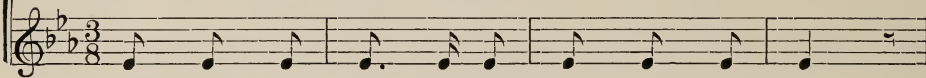
C. M. VON WEBER, 1810.

Andante con moto.

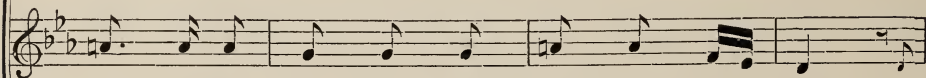
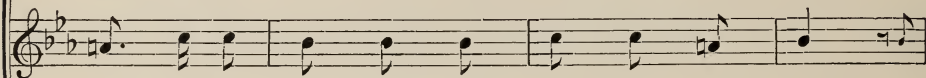
1. Sleep, moth - er's ba - by, my dar - ling art thou,
 2. An - gels from Heav - en, as love - ly as thou,



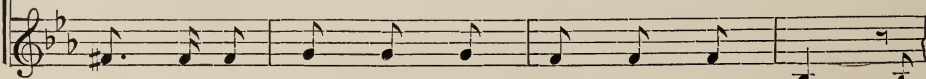
3. Now, my child, on - ly true rest canst thou know,
 4. Rest then, my dar - ling, and watch o'er thy sleep

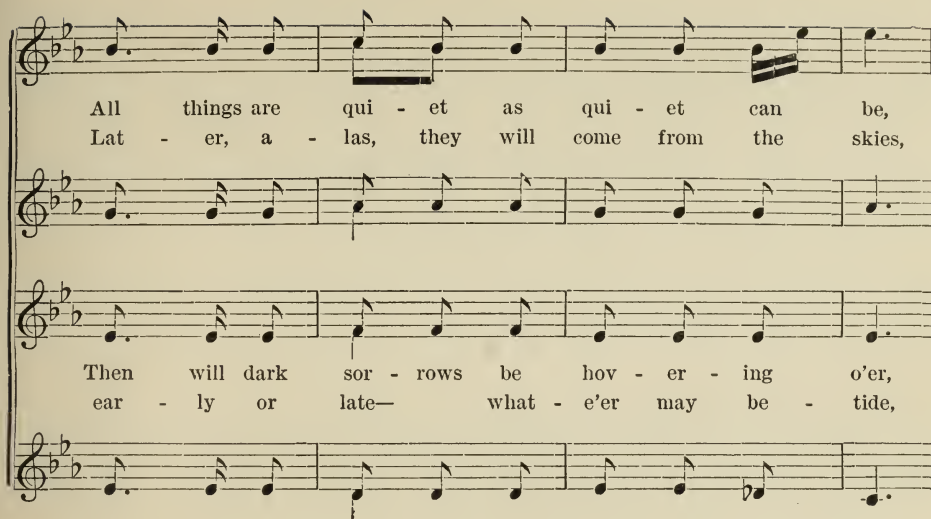


Close in sweet slum - ber thy soft blue eyes now,
 Hang o'er thy cra - dle, and smile on thee now,



Lat - er, ah, lat - er, it can - not be so!
 Through the night's shad - ows thy mo - ther will keep; For





All things are qui - et as qui - et can be,
 Lat - er, a - las, they will come from the skies,

Then will dark sor - rows be hov - er - ing o'er,
 ear - ly or late— what - e'er may be - tide,



Sleep while I fan the rude flies off from thee.
 On - ly the sad tears to wipe from thine eyes.

Then will thy slum - bers be peace - ful no more.
 Moth - er - love wake - ful will ev - er a - bid.

NO. 27. THE SUMMER EVENING.

VON CALL.

mf *p*

1. How beau - ti - ful at eve - ning hour Are na - ture's glo - ries

2. And bright - ly beam - ing on her way, The moon as - cends the

mf *p*

mf *p*

seen! . . Soft breathes the wind o'er leaf and flower, And

sky; . . How clear - ly gleams be - neath her ray The

mf *p*

qui - et reigns se - rene - And qui - et reigns se - rene.

for - est far and nigh - The for - est far and nigh.

p *cres.* *mf*

3 And, scat-tered o'er the skies a-far, Move on with sweet ac-

p *cres.* *mf*

4 And whis-per to us, one by one: "Ye shall im-mor-tal

cres. *f*

cord, From rise to set, star af-ter star, And

be! Soon shall the Fa-ther lead you on The

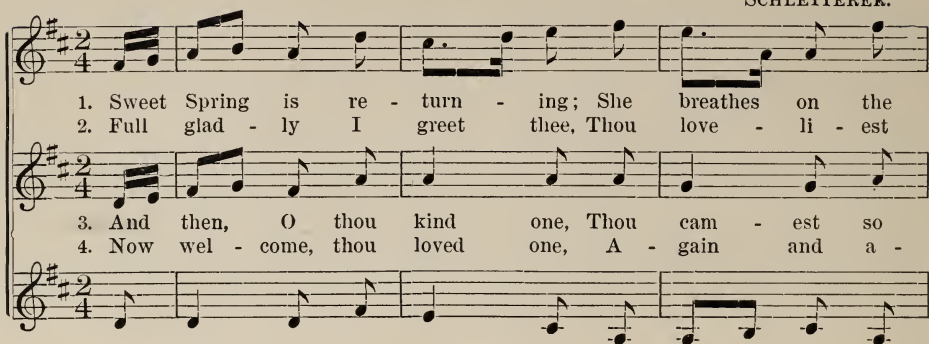
cres. *f*

ev-er praise the Lord. And ev-er praise the Lord.

bliss of Heaven to see. The bliss of Heaven to see.

NO. 28. SWEET SPRING IS RETURNING.


SCHLETTERRER.



1. Sweet Spring is re - turn - ing; She breathes on the
2. Full glad - ly I greet thee, Thou love - li - est
3. And then, O thou kind one, Thou cam - est so
4. Now wel - come, thou loved one, A - gain and a -



plain, . . And mead - ows are bloom - ing In beau - ty a -
guest : . . Ah, long have we wait - ed By thee to be
mild ; . . And moun - tain and mead - ow, And riv - u - let
gain ; . . And bring us full man - y Bright days in thy



gain. Now fair is the flow - er, And green is the
blessed ! Stern Win - ter threw o'er us His heav - y, cold
smiled ; The voice of thy mu - sic Was heard in the
train ; And bid the soft Sum - mer Not lin - ger so

grove, . . . And soft is the show - er That falls from a -
 chain; . . . We longed to be breath - ing In free - dom a -

grove; . . . The balm of thy breez - es In - vit - ed to
 long; . . . E'en now we are wait - ing To greet him in

bove. Now fair is the flow - er, And green is the
 gain. Stern Win - ter threw o'er us His heav - y, cold

rove. The voice of thy mu - sic Was heard in the
 song. And bid the soft Sum - mer Not lin - ger so

grove; . . . And soft is the show - er That falls from a -
 chain, . . . We longed to be breath - ing In free - dom a -

grove; . . . The balm of thy breez - es In - vit - ed to
 long; . . . E'en now we are wait - ing To greet him in

SWEET SPRING IS RETURNING.

bove. . . And soft is the show - er That falls from a - bove.
gain. . . We longed to be breath - ing In free - dom a - gain,

rove. . . The balm of thy breez - es In - vit - ed to rove.
song. . . E'en now we are wait - ing To greet him in song.

GERMAN TR. BY C. T. BROOKS.

NO. 29. MURMUR, GENTLE LYRE.

RINCK.

1. Mur - mur gen - tle lyre, . . . Through the lone - ly night,
2. Though the tones of sor - row Min - gle in thy strain,

3. Hark ! the quiv - ering breez - es, List thy sil - very sound ; -
4. Hushed the thou - sand nois - es, Gone the noon - tide glare ;
5. Earth be - low is sleep - ing, - Mead - ow, hill and grove ;

Let thy trem - bling wire . . . Wak - en dear de - light.
Yet my heart can bor - row Pleas - ure from the pain.

Ev - ery tu - mult ceas - es ; Si - lence reigns pro - found.
Gen - tle spir - it voic - es Stir the mid - night air.
An - gel stars are keep - ing Si - lent watch a - bove.

GERMAN TR. BY C. T. BROOKS.

NO. 30.

EARLY SPRING.

H. KURTH.

Vivace.

f

Come ye so ear - ly Days of de - light?

Come ye so ear - ly Days of de - light?

f

mf

Sun, dost thou give me Wood - land and height? Full - er the

Sun, dost thou give me Wood - land and height? Full - er the

mf *f*

p

brook - let Flows through the dale! Is it the mead - ow?

brook - let Flows through the dale! Is it the mead - ow?

p

Is it the vale? Is it the mead - ow? Is it the

vale? Full - er the brook - let Flows through the dale!

Is it the mead - ow? Is it the vale? Is it the

mead - ow? Is it the vale? Is it the
 mead - ow? Is it the vale? Is it. . . . the
 Is it the vale?

mf

mead - ow? Is it the vale? Is it the mead - ow? Is
 mead - ow? Is it . . . the vale? Is it the mead - ow?

meno mosso poco a poco.

it, is it the vale?
 Is it the vale? Is it the vale?
 Is it the vale?

smorzando.

NO. 31.

EIAPOPEIA.

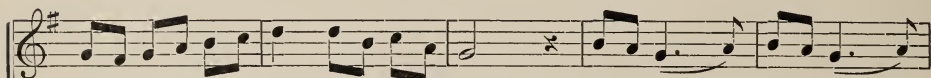
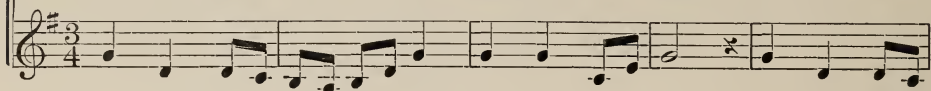
BOHEMIAN FOLK-SONG. TABOR.

Andante sostenuto, con tenerezza.

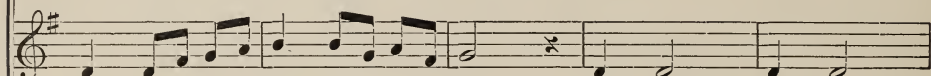
1. Ei - a - po - pei - a, my ba - by, sleep on, Moth - er is



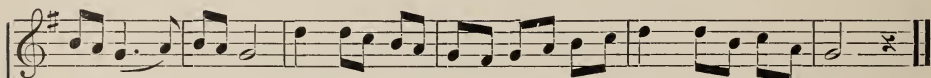
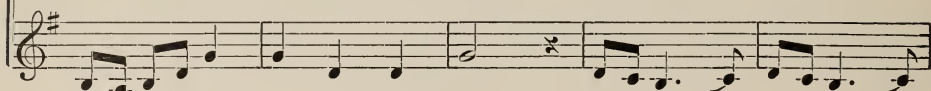
2. Rest thee, my ba - by, to slum - ber be - guiled, Peace - ful - ly



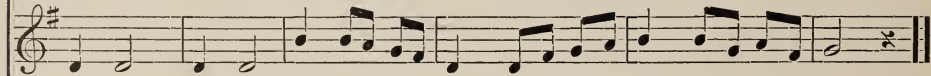
rock - ing her dar - ling a - lone. Ei - a - hei - a, . . .



rest thee, my beau - ti - ful child! Ei - a - hei - a,



ba - by, sleep on, Moth - er will rock thee a - lone, pre - cious one!



dar - ling, sleep on, Shut fast thine eye - lids, my own pre - cious one!



NO. 32. THE SAVOYAR'DS RETURN.

J. L. HATTON.

Allegretto.
mf

1. Oh, yon - der is the well - known spot, My dear, my long lost

2. Now safe re - turned with wan - dering tired, No more my lit - tle

na - tive home; Oh, wel - come is yon lit - tle cot, Where

home I'll leave, And man - y a tale of what I've seen Shall

I shall rest, no more to roam! Oh, I have trav - ell'd

wile a - way the win - ter's eve. Oh, I have wan - der'd

p *p*

far and wide, O'er man - y a dis - tant for - eign land! Each

far and wide, O'er man - y a dis - tant for - eign land! Each

p *f*

dim.

place, each prov - ince I have tried, And sung and danced my sar - a - band. But

place, each prov - ince I have tried, And danced and sung my sar - a - band. But

dim.

p *cres.* *f*

all their charms could not pre - vail, To steal my heart from yon - der vale— But

all their charms could not pre - vail, To steal my heart from yon - der vale— But

p *cres.* *f*

all their charms could not pre - vail To steal my heart from

all their charms could not pre - vail To steal my heart from

dolce.

yon - der vale. To steal my heart from yon - der

yon - der vale.

rall.

vale. my heart from yon - der vale.

My heart from yon - der vale.

To steal my heart from yon - der vale.

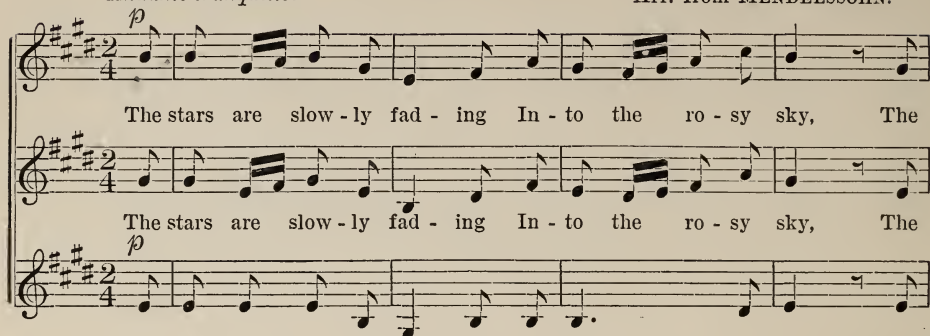
dolce.

NO. 33. THE STARS ARE SLOWLY FADING.

Andante tranquillo.

Arr. from MENDELSSOHN.

p



The stars are slow - ly fad - ing In - to the ro - sy sky, The

The stars are slow - ly fad - ing In - to the ro - sy sky, The

p

night will soon be o - ver, The morn - ing draweth nigh. The morn -

night will soon be o - ver, The morn - ing draweth nigh. The morn -

ning - the morn - ing draw - eth nigh. Yet si - lence reigns su - preme - ly A -

ning - the morn - ing draw - eth nigh. Yet si - lence reigns su - preme - ly A -

long the dusk-y vale, Save where in dew - y branch - es Trill-eth the night-in -

pp
gale— Trill - eth . . . trill-eth the night - in - gale. He has the dark-ness

f
scattered, Why should his children fear? Ev - er in light or shad - ow The

Three staves of music in G major (one sharp). The first staff begins with a *dim.* marking and a *p* dynamic. The lyrics are: "Fa-ther watcheth near. The Fa - ther, the Fa-ther watch - eth near." The second staff continues the melody. The third staff begins with a *dim.* marking and a *p* dynamic, and ends with a sharp sign on the final note.

dim. *p*

Fa-ther watcheth near. The Fa - ther, the Fa-ther watch - eth near.

Fa-ther watcheth near. The Fa - ther, the Fa-ther watch - eth near.

dim. *p*

GERMAN, TR.

NO. 34. WHO WILL TO THE GREENWOOD HIE.

J. L. HATTON.

Three staves of music in B-flat major (two flats) and 2/4 time. The first staff is marked *Allegretto.* and contains the lyrics: "1. Who will to the green-wood hie? When the moon is sail - ing high,". The second staff contains the lyrics: "2. Who will to the green-wood hie? When the pale stars gem the sky,". The third staff begins with a *mf* marking and contains the lyrics: "And a-round the mys - tic ring, By the fai - ry haunt-ed spring,". The fourth staff contains the lyrics: "When the wand - 'ring zeph - yr sighs, Gen - tle airs and sym-pho - nies," and begins with a *p* marking. The fifth staff continues the melody.

Allegretto.

1. Who will to the green-wood hie? When the moon is sail - ing high,

2. Who will to the green-wood hie? When the pale stars gem the sky,

mf

And a-round the mys - tic ring, By the fai - ry haunt-ed spring,

When the wand - 'ring zeph - yr sighs, Gen - tle airs and sym-pho - nies,

p *mf*

p

In the wood and se - cret dell, Where sly Ech - o loves to dwell,

There up-on en - chant - ed ground To the lute's me - lo - dious sound,

p

Wile the ro - sy hours a-way With mer - ry dance and round - e - lay.

Wile the ro - sy hours a-way With mer - ry dance and round - e - lay.

p

Wile the ro - sy hours a - way With mer - ry dance and round - e -

Wile the ro - sy hours a - way With mer - ry dance and round - e -

WHO WILL TO THE GREENWOOD HIE.

lay. With mer - ry dance and round - e - lay, With mer - ry dance and round - e -

lay. With mer - ry dance and round - e - lay, With mer - ry dance and round - e -

The first system consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The bottom staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes.

lay. Who will to the

lay. Who will to the

The second system consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The bottom staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes.

green-wood hie? When the moon is sail - ing high, And a-round the

green-wood hie? When the moon is sail - ing high, And a-round the

The third system consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The bottom staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes.

mys- tic ring, By the fair - y haunt-ed spring, With merry dance and

mys- tic ring, By the fair - y haunt-ed spring, With mer-ry dance and
With mer-ry dance and

The first system consists of three staves of music in G major (one sharp). The melody is written on the top staff, with lyrics underneath. The piano accompaniment is on the bottom two staves. Dynamics include *p* (piano) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplets.

round - e - lay, with mer-ry dance and round - e - lay, with mer - ry dance and

round - e - lay, with mer-ry dance and round - e - lay, with mer - ry dance and

The second system continues the melody and accompaniment. It includes the lyrics 'round - e - lay, with mer-ry dance and round - e - lay, with mer - ry dance and'. Dynamics include *p* (piano) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplets.

round - e - lay, with mer - ry dance and round - e - lay.

round - e - lay, with mer - ry dance and round - e - lay.

The third system concludes the piece. It includes the lyrics 'round - e - lay, with mer - ry dance and round - e - lay.' and 'round - e - lay, with mer - ry dance and round - e - lay.' Dynamics include *rit.* (ritardando) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplets.

NO. 35. GO WHERE THE WATER GLIDETH.

ALEXANDER ROWLAND.

Andante. *pp*

Go where the wa - ter glid - eth

pp

Go where the wa - ter glid - eth glid - eth

p *pp*

gent - ly, ev - er, gent - ly ev - er, Glid - eth thro' meadows that the

p *pp*

gent - ly, ev - er, gent - ly ev - er, Glid - eth thro' meadows that the

green - est be. Glid - eth thro' meadows that the green - est be.

green - est be. Glid - eth thro' meadows that the green - est be.

pp

Go lis - ten to your own be -

Go lis - ten to your own be - lov - ed, Go lis - ten to your own be -

pp

f

lov - ed riv - er, Go lis - ten to your own be - lov - ed riv - er,

lov - ed riv - er, Go lis - ten to your own be - lov - ed riv - er,

f

p *cres.* *f* *ff* *pp*

And think of me, think of me, And think of me, And think of me.

And think of me, think of me, And think of me, And think of me.

p *cres.* *f* *ff* *pp*

GO WHERE THE WATER GLIDETH.

Wan - der in for - ests where the small flower

Wan - der in for - ests, Wan - der in for - ests Where the small flower

This system consists of three staves in G major (one sharp). The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The melody begins with a whole rest followed by eighth and quarter notes.

Where the small flow - er lay - eth Its fair - y gem beneath the

Where the small flow - er lay - eth Its fair - y gem beneath the

This system consists of three staves. The top staff includes dynamic markings: *p* (piano) and *pp* (pianissimo). The melody continues with eighth and quarter notes, ending with a repeat sign. The accompaniment follows the same rhythmic pattern.

gi - ant tree, Its fair - y gem beneath the gi - ant tree.

gi - ant tree, Its fair - y gem beneath the gi - ant tree.

This system consists of three staves. The melody and accompaniment continue, ending with a repeat sign. The key signature remains G major.

pp

List to the dim brook pining

p

List to the dim brook, List to the dim brook, List to the dim brook pining

pp

f

as it play - eth, List to the dim brook pining as it play - eth,

f

as it play - eth, List to the dim brook pining as it play - eth,

p *cres.* *f* *ff* *pp*

And think of me, think of me, and think of me, and think of me.

p *cres.* *f* *ff* *pp*

And think of me, think of me, and think of me, and think of me.

And when the moon riseth as she were

And when the moon riseth, ris - eth as she were

dream - ing, as she were dreaming, And treadeth with white feet the

dream - ing, as she were dreaming, And treadeth with white feet the

lull - ed sea, And treadeth with white feet the lull - ed sea,

lull - ed sea, And treadeth with white feet the lull - ed sea,

pp

Go si-lent as a star be-

p

Go si-lent as a star,

p

Go si-lent as a star be-

pp

Go si-lent, si-lent,

f

neath her beam-ing, Go si-lent as a star be-neath her beam-ing

f

neath her beam-ing, Go si-lent as a star be-neath her beam-ing

cres. *f* *ff* *pp*

And think of me, think of me, And think of me, And think of me.

cres. *f* *ff* *pp*

And think of me, think of me, And think of me, And think of me.

No. 36.

THE CHILD AWAKING.

BOHEMIAN FOLK-SONG. TABOR.

Con tenerezza.

1. Wilt thou sleep for - ev - er, Eye-lids o - pen nev - er,
 2. Now from slum - ber tak - en, Let thy blue eyes wak - en!
 3. Up the sun ad - vanc - es, With its gold - en glanc - es,

Child with cheeks the rose a - dorn-ing? Long a - go the birds of morn-ing
 All is read - y for my dear - est, Bread and milk when thou ap - pear - est;
 Shin-ing on thy bed so bright - ly, Kiss-ing mouth and cheek so light - ly;

Sweet-est songs did raise To their Mak - er's praise.
 Yet thou stay - est, child, Still in slum - ber mild.
 In its cheer - ing ray, Wak - en in - to day.

NO. 37.

STORY-MAGIC.

J. RHEINBERGER.

Allegro. $\text{♩} = 69.$

f *p*

All with - out is night and dark-ness, Cease - less falls the chill - y

All with - out is night and dark-ness, Cease - less falls the chill - y

f *sf*

snow, Spring-time joy for Win - ter's woe, for Win - ter's

snow, But with - in is on - ly glad-ness, Spring-time joy for Win - ter's

sf *p*

woe. Kit - tens play - ing, pret - ty kit - tens, kit - tens play - ing, pret - ty

p

sf *p* *cres.*

woe. Whirl - ing, twirl - ing, soft - ly purr, With their

f *sf*

kit - tens, With their vel - vet paws car - ess - ing one an - oth - er's gloss - y

f *sf*

paws car - ess - ing, vel - vet paws car - ess - ing one an - oth - er's gloss - y

mf *p*

fur, And like kit - tens, kind and lov - ing, Chil - dren press each oth - er

mf *p*

fur, And like kit - tens, kind and lov - ing, Chil - dren press each oth - er

f

near, While the grand - sire tells the tales to them so

f

near, While the grand - sire close be - side them, Tells the tales to them so

sf *p*

dear, Sto - ries fear - ful, sto - ries tear - ful, Sto - ries fear - ful, sto - ries

p *p*

sf *p* *cres.*

dear, Doth the a - ged man un - fold. In the

f *sf*

tear - ful, In the mind of each im - plant - ing Here and there a grain of

f *sf*

mind 'of each im - plant - ing, each im - plant - ing, Here and there a grain of

p *sf* *sf*

gold. Could I to such sto - ries lis - ten, And as once their mag - ic

f

feel, Oh, how glad - ly Oh, how glad - ly would I feel, Oh, how glad - ly would I hail it!

f

feel, Oh, how glad - ly would I

hail it! But I can - not age con - ceal. All with-out is night and

p *f*

darkness, Cease - less falls the chil - ly snow. But with - in is on - ly

p *cres.*

darkness, Cease - less falls the chil - ly snow. But with - in is on - ly

p *cres.*

cres. *f* *ff*

glad - ness, Spring-time joy for Win - ter's woe. Spring-time

cres. *f* *ff*

glad - ness, Spring-time joy for Win - ter's woe. Spring-time joy

sff

joy for Win - ter's woe, — for Win - ter's woe. . . .

sff

. . . for Win - ter's woe, — for Win - ter's woe. . . .

F. A. MUTH.

NO. 38.

THE FAIRY REVEL.

ROSSINI, ARR.

Allegretto.

1. The foun - tains are spark - ling with pure li - quid

Allegretto.

2. The stars now keep watch from their home in the

light, While the moon-beams are danc - ing so ra - diant and

sky, And will tell when the foot - fall of mor - tal is

bright; The flowers are re - pos - ing, The world is a -
nigh Then haste, Fair - y sis - ters, The hours wing a -

sleep, 'Tis time, Fair - y sis - ters, our rev - el to
long, And join in our rev - el of dance and of

THE FAIRY REVEL.

keep. The flowers are re - pos - ing, the world is a -

song. Then haste, Fair - y sis - ters, the hours wing a -

sleep, 'Tis time, Fair - y sis - ters, our rev - el to

long, And join in our rev - el of dance and of

keep 'Tis time, Fair - y sis - ters, our rev - el to

song 'Tis time, Fair - y sis - ters, our rev - el to

This musical system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

keep, yes, 'tis time, Fair - y sis - ters, our rev - el to keep.

keep, yes, 'tis time, Fair - y sis - ters, our rev - el to keep.

This musical system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

NO. 39.

FRESH AND FAIR.

CECILE TOVEY. arr.

p Moderato.

1. There is a gen - tle la - dy, A - mong the flow - ers

2. The blush - ing o - le - an - der, In - clin - eth now to

p

3. Be - fore her meek lo - be - lias crouch, In - deed she is so

there, Who al - most looks like one of them, She is so fresh and

woo her, The li - lies, famed for pu - ri - ty, Do bow their heads un -

sweet, That in a - mong the blossoms, Love - lies - bleed - ing at her

fair, There is a gen - tle la - dy A - mong the flow - ers
 to her, The blushing o - le - an - der In - clin - eth now to
 feet. Be - fore her meek lo - be - lias crouch, In - deed she is so

there, Who al - most looks like one of them, She is so fresh and
 woo her, The li - lies, famed for pu - ri - ty, Do bow their heads un-
 sweet, That in a - mong the blos - soms, Love - lies - bleed - ing at her

7

f Who al - most looks like one of them, She is so fresh and
 to her, The li - lies, famed for pu - ri - ty, Do bow their heads un-
f feet, That in among the blos - soms Love - lies - bleed - ing at her
rall. *pp*

mf fair, She is so fresh and fair She is so fresh and
 to her, She is so fresh and fair She is so fresh and
mf feet. She is so fresh and fair She is so fresh and
 so fair,

p *pp* *ppp* *rall.*

fair, so fresh, so fair, so fair, so fresh and fair. She

fair, so fresh, so fair, so fair, so fresh and fair. She

p *pp* *ppp* *rall.*

fair, so fresh, so fair, so fair, so fresh and fair. She

She is so fresh, so fair, so fair, She is so fair, so fresh and fair.

1. 2. a tempo.
3. molto rall.

al - most looks like one of them, She is so fresh and fair.

1. 2. a tempo.
3. molto rall.

al - most looks like one of them, She is so fresh and fair.

al - most looks like one of them, She is so fresh and fair.

No. 40.

GONE.

W. BARGIEL, ARR.

Moderato.

Oh where - fore is the Spring so fair, With scent and light and

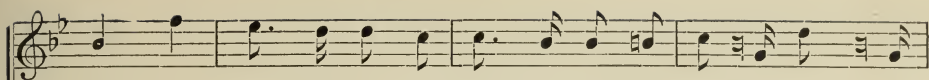
Oh where - fore is the Spring so fair, With scent and light and

The first system of the musical score for 'GONE.' consists of two staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato.' The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics 'Oh where - fore is the Spring so fair, With scent and light and' are written below the first staff. The second staff continues the melody and includes the same lyrics.

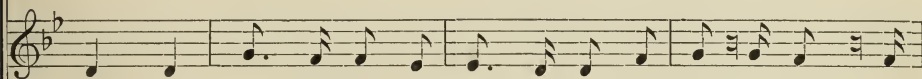
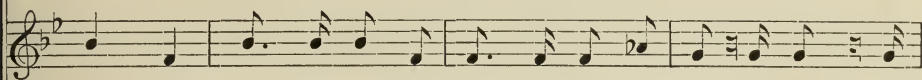
song, Since sing - ing o - ver hill and plain So swift it hastes a -

song, Since sing - ing o - ver hill and plain So swift it hastes a -

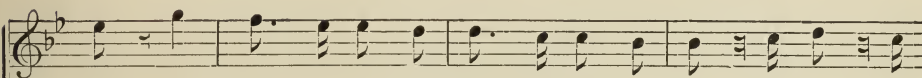
The second system of the musical score continues the melody from the first system. It consists of two staves of music in G major and 2/4 time. The lyrics 'song, Since sing - ing o - ver hill and plain So swift it hastes a -' are written below the first staff. The second staff continues the melody and includes the same lyrics.



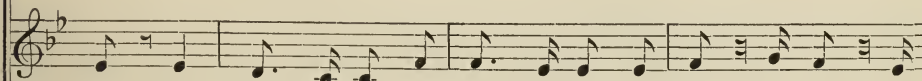
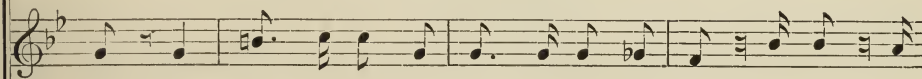
long? And where - fore is the dream so sweet That first love weaves al-



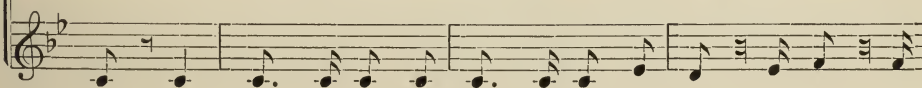
long? And where - fore is the dream so sweet That first love weaves al-



way, Since quick - er than the bloom on bough It ev - er fades a -



way, Since quick - er than the bloom on bough It ev - er fades a -



way? And yet . . . And yet such warmth it

way? And yet such warmth it

The first system of the musical score for 'GONE.' consists of four staves. The first two staves are vocal parts with lyrics 'way? And yet . . . And yet such warmth it'. The third staff is a piano accompaniment with a *p* (piano) dynamic marking. The fourth staff is a bass line. The music is in G major (one flat) and 4/4 time.

leaves behind, So rich the heart doth seem, That to have loved so bliss-ful

leaves behind, So rich the heart doth seem, That to have loved so bliss-ful

The second system of the musical score for 'GONE.' consists of four staves. The first two staves are vocal parts with lyrics 'leaves behind, So rich the heart doth seem, That to have loved so bliss-ful'. The third staff is a piano accompaniment with a *f* (forte) dynamic marking. The fourth staff is a bass line. The music continues in G major and 4/4 time.

ly Fates kind - est gift I deem. So hap - py was I

ly Fates kind - est gift I deem. So hap - py was I

This musical system consists of four staves. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth staff continues the piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

hour by hour, Through all love's fleet - ing day ! Its sun is

hour by hour, Through all love's fleet - ing day ! Its sun is

This musical system consists of four staves. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth staff continues the piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking 'p' (piano) is present above the third staff.

mf >

set be - neath the vale, Now let aught come that may— Now

set be - neath the vale, Now let aught come that may— Now

mf >

mf >

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first vocal staff begins with a melodic line, followed by the lyrics 'set be - neath the vale, Now let aught come that may— Now'. The second vocal staff continues the melody. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. Dynamic markings include *mf* (mezzo-forte) and accents (>).

f

let aught come that may! . . . Or bit - ter pain, or joy renewed, A -

f

let aught come that may! . . . Or bit - ter pain, or joy renewed, A -

f

Detailed description: This block contains the second system of the musical score. It also consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature remains two flats. The first vocal staff begins with a melodic line, followed by the lyrics 'let aught come that may! . . . Or bit - ter pain, or joy renewed, A -'. The second vocal staff continues the melody. The piano accompaniment continues with a steady eighth-note pattern. Dynamic markings include *f* (forte) and accents (>).

like endured shall be, The treas - ure hid with-in my breast Can-

like endured shall be, The treas - ure hid with-in my breast Can-

The musical score for the first system consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in a major mode with a key signature of one flat (F major or D minor).

not be ta'en from me Can - not be ta'en, be ta'en . . from me.
ta'en from me.

not be ta'en from me Can - not be ta'en, be ta'en . . from me.
ta'en from me.

The musical score for the second system consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in a major mode with a key signature of one flat (F major or D minor). The lyrics are repeated in the second system, with a *dim.* marking above the final notes.

No. 41.

MORNING SONG.

M. HAUPTMANN.

Andante, un poco sostenuto.
dolce.

1. A - gain the o - rient gleams With morn - ing's gol - den

1. A - gain the o - rient gleams With morn - ing's gol - den

beams, And in its beau - ty each heart re - joic - es, each

beams, And in its beau - ty each heart re - joic - es, each

heart re - joic - es! To du - ty one and

heart re - joic - es! re - joic - es.

all Its bright rays gently call, its bright rays

To du - ty one and all Its bright rays gent-ly call, its bright rays
dolce.

call. And we sa - lute it with tune - ful

gent - ly call. And we sa - lute, sa - lute it with tune - ful
mf *cres.*

voice - es! with tune - ful voice - - - es. To

voice - es! with tune - ful voice - - - es. To du - ty
dolce. *mf*

MORNING SONG.

cres. *un poco rit.*

du - ty one and all Its bright, its bright rays gent - ly

one and all, Its bright, *cres.* its bright rays *un poco rit.*

du - ty one and all, Its bright,

a tempo. *p* *cres.*

call. To du - ty one and all Its bright rays

p call. To du - ty one and all Its bright rays

a tempo. *p* *cres.*

To du - ty one and all Its bright rays

f *dolce.*

gent - ly call. O

gent - ly call. *f* O thou . . . *dolce.*

gent - ly call. O

cres. *mf*

thou who still dost lie In pain and mis - e -

cres. *mf*

who still dost lie In pain and mis - e -

f

ry, To Heav - en turn thee, and com - fort bor - row, and

f

ry, To Heav - en turn thee, and com - fort bor - row, and

dim. *dolce.*

com - fort bor - row ! There is thy na - tive

com - fort bor - row ! There, yes there, . . .

dim. *dolce.*

dolce.

home, . . . There, . . . there all shall clear be-

. . . There is thy na - tive home There all shall

dolce.

mf *cres.*

come, all clear be - come And there at last

clear become, there all shall clear be - come *mf* *cres.* And there at last shall end thy

p

. . . there shall end thy sor - row, shall end thy sor - - -

sor - row, shall end thy sor - row, shall end thy sor - - -

p

mf *cres.*

row. *mf* There is thy na - tive home. There all shall *cres.*

row. There is thy *mf* na - tive home, thy na - tive *cres.*

There is thy na - tive home, there is thy

un poco rit. *a tempo.* *mf*

clear, shall clear be - come, there all shall

home, there all shall clear, shall clear be -

un poco rit. *a tempo.* *mf*

home,

p *ritard.*

clear, all shall clear be - come!

come, there *p* all shall *ritard.* clear be - come!

there all shall clear be - come!

NO. 42. THE LITTLE KNITTER.

H. MARSCHNER.

*Allegro.**p*

1. If no feet a man had, No stock - ings he'd need! And
 2. If there were no i - ron, No threads could be had! And
 3. If sheep were not har - dy, There would be no wool! And
 4. Oh yes, feet and i - ron And wool just sup - ply, And

if I should knit - ting hate, 'Twere shame - ful in - deed!
 could I no knit - ting do, Ah! that would be bad!
 how could I ev - er know The mesh - es were full?
 then see how bus - i - ly My fin - gers will fly!

f Stock - ings for feet! My moth - er I greet!
 Threads on the move! My moth - er I love!
 Sheep in the hay! With moth - er I stay!
 Knit - ting's my cheer! My moth - er is dear!
f *p*

fp

Stock - ings for feet! My moth - er I greet! O
Threads on the move! My moth - er I love! O

Sheep in the hay! With moth - er I stay! O
Knit - ting's my cheer! My moth - er is dear! O

fp

fz *p*

O stock - ings rare and fine!

stock - ings rare and fine!

fz *p*

O stock - ings rare and fine.

O stock - ings rare and fine.

fz *p*

NO. 43. THE BRIGHT STARS ARE BEAMING.

F. PAER.

Allegretto.

p

The bright stars are beam - ing, The pale moon is dream - ing O'er

The bright stars are beam - ing, The pale moon is dream - ing O'er

p

f

mead-ow and streamlet all si - lent - ly blest! all si - lent - ly

mead-ow and streamlet all si - lent - ly blest! all si - lent - ly

f

blest! The flow - 'rets are clos - ing, And zeph - yrs re -

blest! The flow-'rets are clos - ing, And zeph-yrs re - pos - ing, While

pos - ing, While na - ture in slum - ber sinks calm - ly, yes,

na - ture in slum - ber sinks calm - ly to rest sinks

calm - ly to rest, sinks calm - ly to rest. . . . Yet

calm - ly to rest, sinks calm - ly to rest. . . . Yet

sad - ly we pon-der As on - ward we wan-der, Still pen-sive-ly

sad - ly we pon-der As on - ward we wan-der, Still pen-sive-ly

watch - ing the bright orbs a - bove. The si - lent tear fall - eth, While

watch - ing the bright orbs a - bove. The si - lent tear fall - eth, While

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

mem - ory re - call - eth The sad hour of part - ing With

mem - ory re - call - eth The sad hour of part - ing With

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music continues with similar notation to the first system, including eighth and sixteenth notes and triplets. A dynamic marking of *f* (forte) is placed above the top staff.

friends that we love. The sad hour of part - ing With friends that we

friends that we love. The sad hour of part - ing With friends that we

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music continues with similar notation to the previous systems, including eighth and sixteenth notes and triplets. Dynamic markings of *cres.* (crescendo) and *f* (forte) are present above the top staff.

love, With friends that we love, With friends that we love, With

friends that we love, With friends that we love. The

sad hour of part - ing With friends that we love. . . .

NO. 44.

THE PARTING HOUR.

Arranged from BELLINI.

p

1. Still let our voices The parting hour prolong, prolong, And

2. Now o'er the waters Sweet dreamy, dreamy echoes swell;

p

breathe o'er the waters Our last sad farewell song. For

Like distant voices Repeating our farewell; And

gentle music lulls each grief, And brings the weary heart relief;

though the cadence dies away, Its tones shall yet in memory stay:

pp *cres.*

Then let our voice - es the part - ing hour pro - long, Yes, let our

Then let our voice - es the part - ing hour pro - long, Yes, let our *cres.*

pp Let our

voice - es the hour prolong, Yes, let our voice - es the hour pro - long,

voice - es the hour prolong, Yes, let our voice - es the hour prolong, While thus we

voice - es the hour prolong, Let our voice - es the hour prolong While thus we


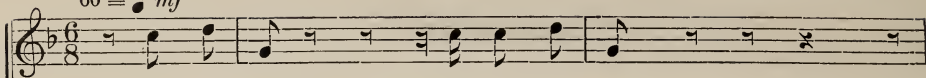
breathe o'er the wa - ters our farewell song. . .

breathe o'er the waters Our last sad fare - well song. . .

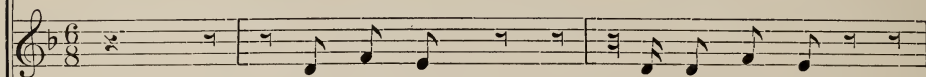
No. 45.

THE SUMMER'S CALL.

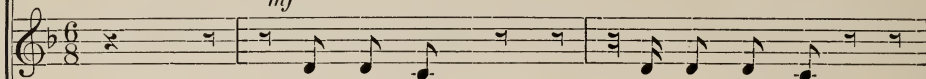
HENRY HILES.

60 =  *mf*

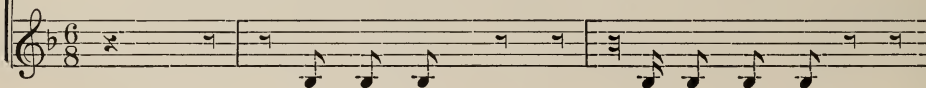
1. Come a - way! Come a - way! the sun - ny hours, the sun - ny hours



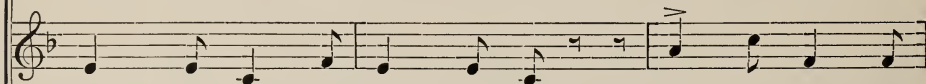
2. All the air, All the air is filled with sound, is filled with sound ;

mf

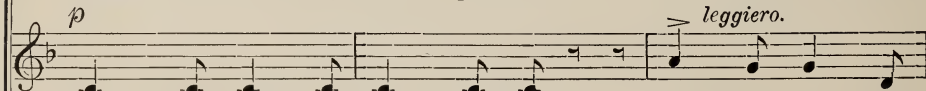
3. In the skies, In the skies the sap-phire blue, the sap-phire blue



Woo thee far to founts and bowers; O'er the ver - y



Soft and sul - try and pro-found; Mur - murs through the

leggero.

Now hath won its rich - est hue; In the woods the



wa - ters now, In their play, Flowers are shed - ding beau - ty's glow. Come a -

shad - ovy grass Light - ly stray; Faint winds whis - per as they pass, "Come a -

breath of song, Night and day, Floats with leaf - y scents a - long. Come a -

The first system of the musical score consists of four staves. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The lyrics are written below the staves. The music features various note values including eighth and sixteenth notes, and rests. There are dynamic markings such as accents (>) and a piano (p) marking.

way! Come a - way! Come a-way! Come a - way O'er the ver - y

way!" Come a - way! Come a - way All the air is

way! Come a - way! Come a - way In the woods the

The second system of the musical score consists of four staves. The melody continues on a treble clef staff with a key signature of one flat. The lyrics are written below the staves. The music includes dynamic markings such as piano (p) and accents (>).

wa - ters now Flowers are shed - ding beau - ty's glow, Come a -
 filled with sound; Faint winds whis - per as they pass "Come a -
 breath of song Floats with leaf - y scents a - long. Come a -

The first system of the musical score consists of four staves of music in G major (one sharp) and 4/4 time. The melody is written on the first staff, with lyrics underneath. The second staff continues the melody. The third staff continues the melody, with a *p* (piano) dynamic marking above the final measure. The fourth staff continues the melody, with a *p* (piano) dynamic marking above the final measure.

way! Where the li - ly's ten - der gleam Quiv-ers quiv - ers on the
 way! Where the bee's deep mu - sic swells From the trem - bling, trem - bling
 way! Where the boughs, with dew - y gloom, Dark-en, dark - en each thick

The second system of the musical score consists of four staves of music in G major (one sharp) and 4/4 time. The melody is written on the first staff, with lyrics underneath. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody.

cres.

glanc-ing stream. Come a - way ! Come a - way ! Come a -

fox-glove bells. Come a - way ! Come a - way ! Come a -

cres.

bed of bloom. Come a - way ! Come away ! Come a - way ! Come a - way ! Come a -
Come, come a - way ! a -

f *p* *pp*

way ! Come ! Come ! Come a - way !

f *p* *pp*

way ! Come ! Come ! Come a - way !

way ! Come ! Come ! Come a - way !

NO. 46. GENTLE PITY SOOTHE OUR ANGUISH.

MARTINI.

*Largo.**p*

Gen - tle pi - ty soothe our an - guish, Sev - er

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal melody on a treble clef staff and two piano accompaniment staves (treble and bass clefs). The lyrics 'Gen - tle pi - ty soothe our an - guish, Sev - er' are written below the vocal staff. The piano parts consist of simple harmonic accompaniment with rests and occasional notes.

not the faith - ful heart; If from home we're

Gen - tle pi - ty

The second system continues the melody. It includes a piano dynamic marking *p* above the vocal staff. The lyrics 'not the faith - ful heart; If from home we're' and 'Gen - tle pi - ty' are written below the vocal staff. The piano accompaniment continues with harmonic support.

doomed to lan - guish, Bid us not for - ev - er

soothe our an - guish, Sev - er not the faith - ful

The third system concludes the piece. The lyrics 'doomed to lan - guish, Bid us not for - ev - er' and 'soothe our an - guish, Sev - er not the faith - ful' are written below the vocal staff. The piano accompaniment provides a final harmonic resolution.

part, If from home we're doomed to lan - guish,
heart, Gen - tle pit - y soothe our an - guish,

This system consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics 'part, If from home we're doomed to lan - guish,'. The middle staff is a vocal line with lyrics 'heart, Gen - tle pit - y soothe our an - guish,'. The bottom staff is a piano accompaniment line. The music is in 4/4 time, with a key signature of one sharp (F#).

Bid us not for - ev - er part.
Sev - er not the faith - ful heart;

This system consists of three staves. The top staff is a vocal line with lyrics 'Bid us not for - ev - er part.'. The middle staff is a vocal line with lyrics 'Sev - er not the faith - ful heart;'. The bottom staff is a piano accompaniment line. The music continues in 4/4 time with a key signature of one sharp.

Gen - tle pi - ty soothe our an - guish,
If from home we're doomed to lan guish

This system consists of three staves. The top staff is a vocal line with lyrics 'Gen - tle pi - ty soothe our an - guish,'. The middle staff is a vocal line with lyrics 'If from home we're doomed to lan guish'. The bottom staff is a piano accompaniment line. The music continues in 4/4 time with a key signature of one sharp.



Sev - er not the faith - ful heart.

Bid us not for - ev - er part.

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef and the same key signature. The lyrics are written below each staff, with hyphens indicating syllables that span across notes.



If from home we're doomed to lan - guish.

Gen - tle pi - ty soothe our an - guish,

If from home we're doomed to lan - guish,

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and the same key signature. The lyrics are written below each staff.



Bid us not for - ev - er part.

Sev - er not the faith - ful heart.

Bid us not for - ev - er part.

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and the same key signature. The lyrics are written below each staff.

NO. 47.

THE OLD FIR TREE.

J. RHEINBERGER.

Andante molto. ♩ = 63.

p >

There in the wood alone, Dark - ly it stands, Though by the

p >

There in the wood alone, Dark - ly it stands, Though by the

f

Sum - mer air, Scent - ed with flow - ers fair, Ten - der - ly fanned,

f

Sum - mer air, Scent - ed with flow - ers fair, Ten - der - ly fanned Dark

pp *pp rit.*

Dark - ly it stands. There in the wood alone, Dark - ly it stands.

pp *pp rit.*

- - ly it stands There in the wood a - lone, Dark - ly it stands.

Dark - ly it stands in wood alone Dark - ly it stands.

There in the wood alone, Dark - ly it stands, Wild birds a -

There in the wood alone, Dark - ly it stands, Wild birds a -

round it stay, Chil - dren a - round it play, Yet as in prayer

round it stay, Chil - dren a - round it play, Yet as in prayer, Dark

Detailed description: This block contains the first system of the musical score. It consists of four staves. The first two staves are for the vocal melody, with lyrics 'round it stay, Chil - dren a - round it play, Yet as in prayer'. The third and fourth staves are for the piano accompaniment, with lyrics 'round it stay, Chil - dren a - round it play, Yet as in prayer, Dark'. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat (B-flat), and the time signature is 4/4.

Dark - ly it stands. There in the wood alone, Dark - ly it stands.

- - - ly it stands. There in the wood a - lone, Dark - ly it stands.

Dark - ly it stands in wood alone - Dark - ly it stands.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The first two staves are for the vocal melody, with lyrics 'Dark - ly it stands. There in the wood alone, Dark - ly it stands.'. The third and fourth staves are for the piano accompaniment, with lyrics '- - - ly it stands. There in the wood a - lone, Dark - ly it stands.'. Dynamics include *f* (forte), *pp* (pianissimo), and *rit.* (ritardando). The key signature has one flat (B-flat), and the time signature is 4/4.

There in the light alone, Dark - ly it stands,

There in the light alone, Dark - ly it stands, Stay round and

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f* (forte). The melody starts on a whole rest, followed by a series of eighth and quarter notes. The second staff continues the melody with a sharp sign indicating a key change to two flats (B-flat and E-flat). The third staff continues the melody with a dynamic marking of *f* and a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth staff provides a bass line accompaniment with whole and half notes.

Stay round and play round still, and sor - row

play round still— Stay round and play round still— sor - row

Detailed description: This block contains the second system of the musical score. It also consists of four staves. The top staff continues the melody with a key signature change to three flats (B-flat, E-flat, and A-flat). The second staff continues the melody. The third staff continues the melody. The fourth staff provides a bass line accompaniment with whole and half notes.

still, Turned to a chest, In me you'll rest,

still, Turned to a chest, In me you'll

still, Turned to a chest In . . . me you'll rest,

Turned to a chest, In me you'll rest,

Sor - row still, sor - row still, . . In me you'll rest.

rest sor - row still, . . In me you'll rest.

Sor - row still, sor - row still, . . In me you'll rest.

NO. 48.

KIND WORDS.

CIRO PINSUTI, ARR.

Andante tranquillo.

p

Pure thoughts ex-pressed like jew - els shine, And gen - tle words are ros - es

Pure thoughts ex-pressed like jew - els shine, And gen - tle words are ros - es

sweet, And all is blest, if not di - vine, Where these har - mo - nious gra - ces

sweet, And all is blest, if not di - vine, Where these har - mo - nious gra - ces

meet! Such gems and flowers are not of earth, The light and fra-grance they im -

part, Joint symbols of their heav'nly birth, Spring from God's home a loving heart.

Spring from God's

part, Joint symbols of their heav'nly birth, Spring from God's home a loving heart.

p *p* *f* *p a tempo.*

a lov-ing heart, a lov-ing heart! O lov-ing heart! O gen-tle

cres. e animando.

home a loving heart, Spring from God's home, a lov-ing heart! O lov-ing heart! O gen-tle

f *cres. e animando.*

joice, And smile a - mid their earth - ly thrall, Your ver - y names make men re -

f *cres. e animando.*

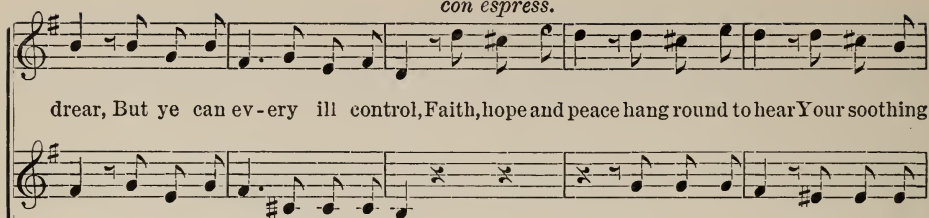
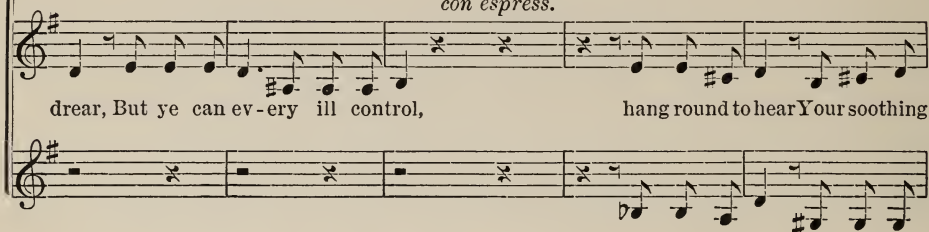
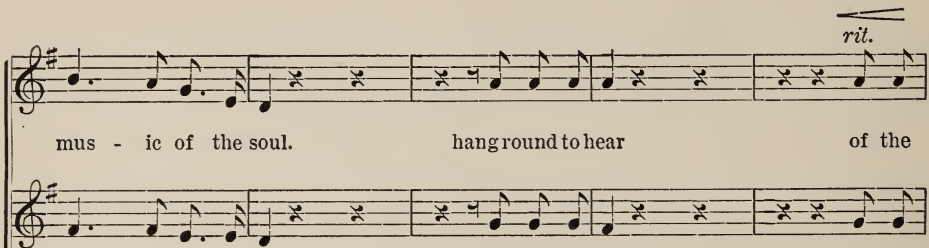
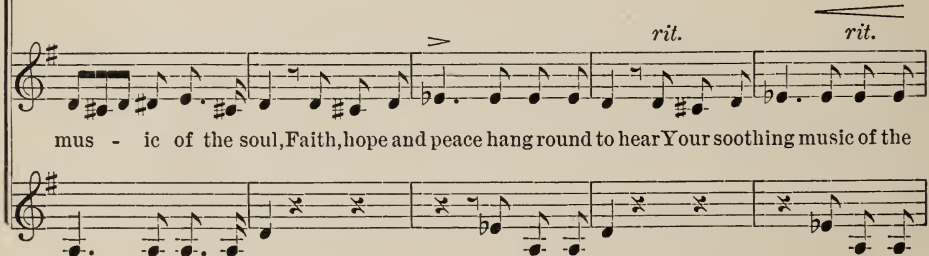
joice, And smile a - mid their earth - ly thrall, Your ver - y names make men re -

f *p con espress.*

joice, And smile a - mid their earth - ly thrall. No health so weak, [no home so

f *p con espress.*

joice, And smile a - mid their earth - ly thrall. no home so

con espress.*con espress.**rit.**rit.**rit.*

soul! O lov-ing heart, O gen-tle voice! Rich gifts of Him who loves us

animando, e cres.

all, Your ver-y names make men re-joice, And smile a-mid their earth-ly

animando, e cres.

all, Your ver-y names make men re-joice, And smile a-mid their earth-ly

*animando e cres.**f ritenuto.*

thrall, Your ver - y names make men re-joyce, And smile a - mid their earth - ly

*animando e cres.**f ritenuto.*

thrall, Your ver - y names make men re - joice, And smile a - mid their earth - ly

meno mosso.

thrall. Pure thoughts expressed like jew - els shine, And gen - tle words are ros - es

meno mosso.

thrall. Pure thoughts expressed like jew - els shine, And gen - tle words are ros - es

sweet, And all is blest, if not di-vine, Where these har-mo-nious grac-es

! sweet, And all is blest, if not di-vine, Where these har-mo-nious grac-es

p rall. meet! And all is blest, if not di-vine, Where these har-mo-nious grac-es meet. *rit.* *p*

p rall. meet! And all is blest, if not di-vine, Where these har-mo-nious grac-es meet. *rit.* *p*

NO. 49. BRIGHTLY GLOWS THE MORNING STAR.

MERCADANTE, ARR.

pp Allegretto.

1. Bright-ly glows the morn-ing star, With a soft and

2. Star of morn! thy cheer-ing beam, Kin-dles hope in

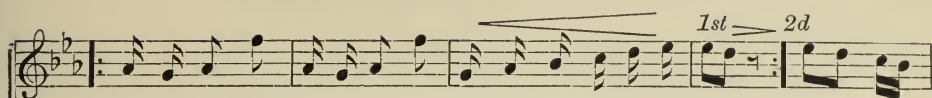
pp Allegretto.

ten-der light, Beam-ing from its home a-far,

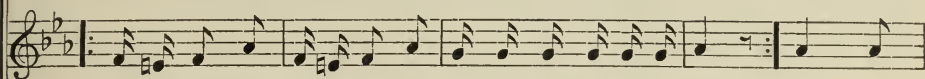
ev-ery breast, Like a bright and fair-y dream,

Sweet-ly o'er the fad-ing night, Yes, o'er the fad-ing night.

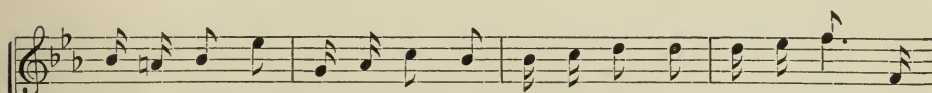
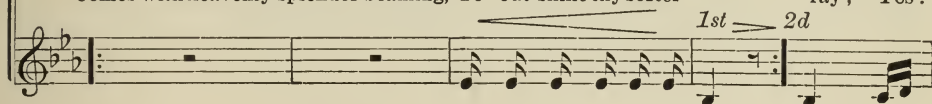
Lull-ing care and grief to rest, Lull-ing grief to rest.



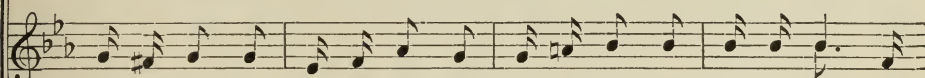
1. Not a cloud obscures its radiance, Sparkling 'mid the a-zure sky,
Like a guard-ian an-gel watching Kindly o'er us from on high! Yes!



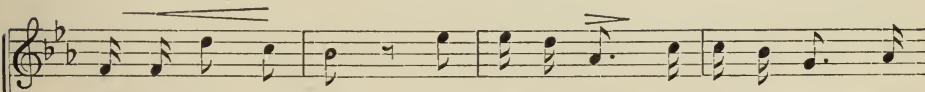
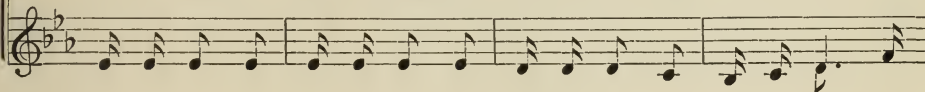
2. O'er the earth thy light is streaming 'Till the glo-rious orb of day,
Comes with heavenly splendor beaming, To out-shine thy softer ray; Yes!



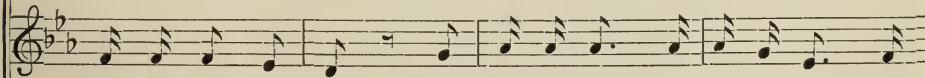
Like a guard-ian an-gel watch-ing Kind-ly o'er us from on high . .



O'er the earth thy light is stream-ing, 'Till the glo-rious orb of day, out-

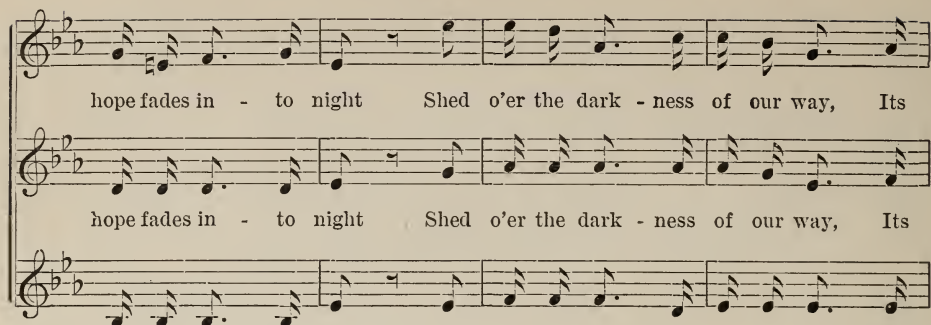


watch-ing from on high. Thus may our star of des-ti-ny When



shines thy soft - er ray, Thus may our star of des-ti-ny When





hope fades in - to night Shed o'er the dark - ness of our way, Its

hope fades in - to night Shed o'er the dark - ness of our way, Its

hope fades in - to night Shed o'er the dark - ness of our way, Its

This system contains three staves of music in G major (one sharp) and 4/4 time. The melody is on the top staff, and the accompaniment is on the bottom two staves. The lyrics are written below the staves.

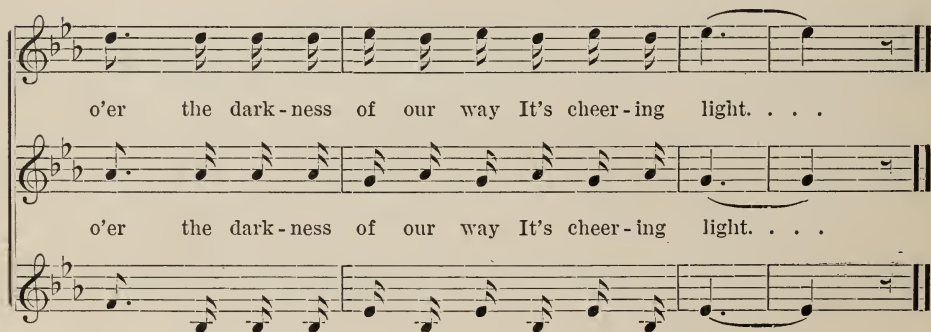


cheer-ing rays of light. Thus may our star of des - ti - ny Shed

cheer-ing rays of light. Thus may our star of des - ti - ny Shed

cheer-ing rays of light. Thus may our star of des - ti - ny Shed

This system contains three staves of music. The melody continues on the top staff, and the accompaniment is on the bottom two staves. The lyrics are written below the staves.



o'er the dark - ness of our way It's cheer-ing light. . . .

o'er the dark - ness of our way It's cheer-ing light. . . .

o'er the dark - ness of our way It's cheer-ing light. . . .

This system contains three staves of music. The melody continues on the top staff, and the accompaniment is on the bottom two staves. The lyrics are written below the staves. The system ends with a double bar line.

NO. 50. REST THEE ON THIS MOSSY PILLOW.

HENRY SMART, arr.

*Lento e molto tranquillo.**pp*

Rest thee on this moss - y pil - low Till the morn - ing light, . . .

Rest thee on this moss - y pil - low Till . . . the morning light,

Till the morn - ing light, Soft - ly,

Soft - ly wave this whisp'ring wil - low O'er thy bed to - night.

Soft - ly wave this whis-p'ring wil - low O'er thy bed to - night. Ev - 'ry

REST THEE ON THIS MOSSY PILLOW.

p

Ev - 'ry mor - tal grief for - sake thee, As our

mor - tal grief for - sake thee, As our

As our

p *cres.*

drow - sy spells o'er - take thee, Naught from bless - ed sleep a -

As our drowsy spells o'er-take thee,

drow - sy spells, o'er - take thee, Naught from bless - ed sleep a -

spells, . . As our drowsy spells o'ertake thee,

wake thee, Till the morning light Till the morning light,

wake thee, Till the morning light Till the morning light,

This system contains two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). It contains two measures of music with lyrics 'wake thee, Till the morning light Till the morning light,'. The second staff also has a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'wake thee, Till the morning light Till the morning light,'. Both staves feature various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together.

pp rest thee, rest thee, rest thee, rest thee, rest thee, . . .

pp rest thee, rest thee, rest thee, rest thee, Till the morning light.

rest thee, rest thee, rest thee, rest thee, Till the morning light.

rest thee, rest thee, rest thee, rest thee,

This system contains four staves of music. The first staff has a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'rest thee, rest thee, rest thee, rest thee, rest thee, . . .'. The second staff also has a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'rest thee, rest thee, rest thee, rest thee, Till the morning light.'. The third staff has a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'rest thee, rest thee, rest thee, rest thee, Till the morning light.'. The fourth staff has a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'rest thee, rest thee, rest thee, rest thee,'. The first two staves have a *pp* (pianissimo) dynamic marking. The first staff also has a *ritard.* (ritardando) marking. The third staff has a *ritard.* marking. The fourth staff has a *ritard.* marking.

pp a tempo.

Rest thee on this moss - y pil - low Till the morn - ing light, . . .

pp a tempo.

Rest thee on this moss - y pil - low Till . . . the morning light,

Till the morn - ing light, Soft - ly

cres.

Soft - ly wave this whisp'ring wil - low O'er thy bed to - night.

cres.

Soft - ly wave this whis-p'ring wil - low O'er thy bed to - night. Ev - 'ry

wave . . .

p

Ev - 'ry mor - tal grief for - sake thee, As our

p

mor - tal grief for - sake thee, As our

As our

f

drow - sy spells o'er - take thee, Naught . . . from sleep a -

f

spells, As our drowsy spells o'ertake thee, Naught from bless - ed sleep a -

drow - sy spells o'er - take thee,

REST THEE ON THIS MOSSY PILLOW.

dim. *p* *cres.* *f*

wake thee, Till the morn - ing light, Naught from

dim. *p* *cres.* *f*

wake thee, Till the morn - ing light, Naught from bless - ed

The musical score is written for a single melodic line on a treble clef staff. It consists of two systems of music. The first system has two lines of music. The first line begins with a 'dim.' marking, followed by a 'p' (piano) marking, and then a 'cres.' (crescendo) leading to an 'f' (forte) marking. The lyrics 'wake thee, Till the morn - ing light, Naught from' are written below the first line. The second line of the first system continues the melody. The second system also has two lines of music. It begins with a 'dim.' marking, followed by a 'p' marking, and then a 'cres.' leading to an 'f'. The lyrics 'wake thee, Till the morn - ing light, Naught from bless - ed' are written below the first line of the second system. The music ends with a final note on the second line of the second system.

dim. *dim. e ritard.*

sleep a - wake thee, Till the morning light, Till the morning light.

dim. *dim. e ritard.*

sleep awake thee, Till the morning light, Till the morn - - ing light.

The musical score continues with two more systems. The third system has two lines of music. The first line begins with a 'dim.' marking, followed by a 'dim. e ritard.' (diminuendo e ritardando) marking. The lyrics 'sleep a - wake thee, Till the morning light, Till the morning light.' are written below the first line. The second line of the third system continues the melody. The fourth system also has two lines of music. It begins with a 'dim.' marking, followed by a 'dim. e ritard.' marking. The lyrics 'sleep awake thee, Till the morning light, Till the morn - - ing light.' are written below the first line. The music ends with a final note on the second line of the fourth system.

p

Rest thee, . . Till the morn - ing light,

p

Rest thee, . . Till the morn - ing light.

NO. 51.

LET'S BE SINGING.

CANON.

HAUPTMANN.

*Allegretto giojoso.**mf*

Let's be sing - ing, danc - ing, spring-ing, Liv - ing thus in glad - ness,

This system contains the first staff with a melody in G major, 2/4 time, marked *mf*. The second and third staves are empty, indicating a canon for two other voices.

Liv - ing thus in peace-ful-ness, Free from care and stress — Let's be sing-ing, let's be

This system continues the canon. The first staff has a melody marked *mf*. The second and third staves are empty.

danc-ing, springing, Liv-ing thus in glad-ness, Liv-ing thus in peace - ful -

danc-ing, springing, Liv-ing thus in glad-ness, Liv-ing thus in peace-ful-ness,

This system contains the final part of the canon. The first staff has a melody. The second and third staves are empty.

ness, in peace - ful - ness — Let's be sing - ing, be sing - - -

Free from care and stress — Let's be sing - ing, let's be dancing, springing,
Let's be sing - ing,

mf

ing, let's be sing - ing, and liv - ing thus in glad - ness,

liv - ing thus in glad - ness, liv - ing thus in peace - - ful -
peace-ful-ness,

and free from care. Let's . . . be sing - ing, danc - ing, springing,

ness, in peace - ful - ness. Let's be sing - ing, be sing - - -
Free from care and stress. Let's be sing - ing, let's be danc - ing, springing,

Liv-ing thus in glad-ness, Liv-ing thus in peace-ful-ness, Free from care and
 ing, let's be sing-ing, and liv-ing thus in glad-ness, and free from
 Liv-ing thus in glad-ness, Liv-ing thus in peace-ful-ness, in peace-ful-

stress! Let's be sing-ing, let's be danc-ing, spring-ing, Liv-ing thus in
 care, let's be sing-ing, danc-ing, spring-ing, Liv-ing thus in
 ness. Let's be sing-ing, be sing-ing, let's be

glad-ness, liv-ing thus so glad, free from care and pain.
 glad-ness, liv-ing thus so glad, free from care and stress.
 sing-ing, and

No. 52.

HOMEWARD BOUND.

JULES BENEDICT.

p

Home - ward now the sun is wend - ing, Wea - ry day is locked in

Home-ward now the sun is wend - ing, Wea - ry day is locked in

sleep Weeping wil-lows here are

sleep Weep-ing wil - lows are bend ing, are

sleep Weeping willows here are bending, are bending, are

bend-ing— Weeping wil - lows here are bending On the pool, on the

bending— are bending On the pool, on the

pool, The pool so still and deep.

pool, The pool so still and deep.

Tears of sor - row, nev - er

cres.

Tears of sor - row nev - er end - ing, Tears that mourn the lost one

Tears of sor - row nev - er end - ing, Tears that mourn the lost one

cres.

end - ing—

dim.

flow—Tears that mourn the lost one flow ; To the breeze the reeds are

flow—Tears that mourn the lost one flow ; To the breeze the reeds are

dim. *cres.*

To the

bending, And the wil - lows whisper low, The wil - lows, the

bending, And the wil - lows whisper low, The wil - lows, the

bending, And the wil - lows whisper low, The wil - lows, the

wil - lows, the wil-lows whisper low, the willows, the

wil - lows, the wil-lows whisper low, the willows, the

The wil - lows whisper low, . . the reeds . . are

willows, they whis - per low— and the wil - lows whisper low.

wil - lows, they whis - per low— and the wil - lows whisper low.

bend - ing, the wil - lows whisper low.

p

Rays of gen - tle pi - ty send - ing, Beams one im - age pure a -

Rays of gen - tle pi - ty send - ing, Beams one im - age pure a -

p

far, Through these trees so sad - ly

far, Trees are bending so sadly are

Tho' these trees so sad - ly bending, So sadly are

bend - ing, Thro' these trees so sad - ly bending, Mildly shines the evening

bending, are bending, Mild - ly shines the evening

pp *poco rall.* *cres.*

star, Mild - ly shines the eve - ning star Through these

star, Mild - ly shines the eve - ning star Through these

pp *poco rall.* *cres.*

dim.

trees so sad - ly bend - ing, Mild - ly shines the eve - ning

trees so sad - ly bend - ing Mild - ly shines the eve - ning

dim.

trees so sad - ly bend - - - - -

calando e rit. assai. *pp*

star, the eve - ning star, the eve - ning star.

star, the eve - ning star, the eve - ning star.

calando e rit. assai. *pp*

ing, Mild - ly shines the evening star, the eve - ning star.

NO. 53. THE RETURN OF THE STORK.

H. MARSCHNER.

*Allegro ma non troppo.**p*

1. See, see, see, the Stork, the Stork the Stork a - gain is

2. Look, look, look, there goes, there goes, there goes his wife al -

3. Hark, hark, hark, he flaps, he flaps, how loud - ly now he

p

here ! See, see, see, the Stork a - gain is here ! What

so ! Look, look, look, there goes his wife al - so ! Frau

flaps ! Hark, hark, hark. how loud - ly now he flaps ! That

now up there de - lays . . him, What now up

Stork must hur - ry du - - ly ! Frau Stork must

is his way of hum - ming ! That is his

there de - lays him? He's search - ing for, He's search - ing for the
hur - ry du - ly! The good - man likes, The good - man likes not
way of hum - ming! Both now in peace, Both now in peace to -

cres.
last year's nest, the last year's nest, He's search - ing for, he's search - ing for, he's
long to wait, not long to wait, The good - man likes, the good - man likes, the
geth - er rest, to - geth - er rest, Both now in peace, both now in peace, both
cres.

fp
search - ing for the last year's nest, And all the sum - mer there will rest; He's
good - man likes not long to wait, The nest for one is far too great, The
now in peace to - geth - er rest, But still they find too large the nest; Both
fp

search-ing for the last year's nest, And all the sum - mer there will rest; He's
 good-man likes not long to wait, The nest for one is far too great, The
 now in peace to - geth - er rest, But still they find too large the nest; But

searching for the last year's nest, And all the sum - mer there will rest, all
 good-man likes not long to wait, The nest for one is far too great, for
 now in peace to - geth - er rest, But still they find too large the nest; they

sum-mer there will rest, He's search-ing for the last year's nest, And all the
 one is far too great, The good-man likes not long to wait, The nest for
 find too large the nest; But now in peace to - geth - er rest, But still they

sum-mer there will rest; The Stork, . . . The Stork, . . .

one is far too great; She too. . . She too, . . .
find too large the nest; The chil - - - dren, the chil - - -

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. There are triplets marked with a '3' over the notes in the second and third staves.

. . . the Stork! Oh let . . . us

. . . she too must share . . . it
dren, the chil - dren soon . . . are

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. There are slurs over the notes in the second and third staves.

praise . . . him! He's search - ing for the last year's

tru - - - - ly. The good - man likes not long to
com - - - - ing! Both now in peace to - geth - er

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. There are slurs over the notes in the second and third staves.

nest, And all the sum - mer there will rest; he there will
 wait, The nest for one is far too great, is far too
 rest, But still they find too large the nest; too large the

rest, He's search-ing for the last year's nest, And all the sum-mer there will
 great, The good-man likes not long to wait, The nest for one is far too
 nest, But now in peace to - geth - er rest, But still they find too large the

cres. rest, And all the sum - mer there will rest; *f* The
 great, The nest for one is far too great; She
 nest, But still they find too large the nest; *f* The
cres.

Stork, oh let us praise him the Stork, the
too chil - must dren soon it are tru - ly, she too, she
ing. the children, the

The image shows a musical score for a song titled "The Stork". It consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, child-friendly style with eighth and quarter notes. The lyrics are written below the staves, with German text on the left and English text on the right. The lyrics are: "Stork, the Stork, the Stork, the Stork, too, she the children, she the children, she the children, she the children, the Stork, too, children, the Stork, too, children, the Stork, too, children, the Stork, too, children." The lyrics are repeated three times, corresponding to the three staves.

Stork, the Stork, the Stork, the Stork, too, she the children, she the children, she the children, she the children, the Stork, too, children, the Stork, too, children, the Stork, too, children, the Stork, too, children.

stork . . . oh let us praise . . . him.
too . . . must share it tru ly.
chil . . . dren soon are com ing.

The stork, oh let us let us praise . . . him.
She too must share, must share it tru ly.
The chil - dren soon, they soon are com ing.

NO. 54.

HERDSMAN'S SONG.

ARR. FROM MENDELSSOHN.

1. O Win-ter, ruth-less Win-ter, You make the world so small! When shrinking in-to the

2. Before my dear one's win-dow, When'e'er I chance to stray, I scarce can see her

val-leys—When shrinking in - to the val-leys, We sum-mer glo-ry re-

peep-ing— I scarce can see her peep-ing, No pleas-ant word can we

call sum-mer glo-ry re-call. 3. O Sum-mer, boun-teous

say no word can we say. 4. When on the height thou art

5. Up - on the breez-y

Sum - mer, You make the world so wide! As high - er we mount, ev - er

stand - ing, I call thee my dar - ling be - low, The sound is waft - ed be -
 moun - tain, I clasp thee fond - ly thus, The world ly - ing far be -

high - er, It wid - ens on ev - ery side, As high - er we mount, ev - er

yond us, Though none can hear it but thou— The sound is waft - ed be -
 low us, We see, but none can see us— The world ly - ing far be -

high - er, It wid - ens on ev - ery side— It wid - ens on ev - ery side.

yond us, Though none can hear it but thou— Though none can hear it but thou.
 low us, We see, but none can see us— We see, but none can see us.

No. 55.

AWAY TO THE WEST.

Allegretto moderato e con delicatezza.

CHARLES E. HORN.

mf
Who's for a flight, for a flight? I, I, I, I, I,
mf
Who's for a flight, Oh, who's for a flight? I, I, I, I, I, or
for a flight? I, I, I, I, I,
or frolic to-night, I, I, I, I, I,
frolic to-night, to - night, . . . I, I, I, I, I,
or frolic to - night, . . . I, I, I, I, I,
pp
Whereshall it be? Over earth, O-ver sea? Where shall it be? Over earth, O-ver sea?
Whereshall it be? Over earth, O-ver sea? Where shall it be? Over earth, O-ver sea?
pp

Say, for the moon rides high, rides high, Say for the moon rides

Say, for the moon rides high, rides high, rides high, Say, for the moon rides

Say, say, Say, for the moon rides high,

high, rides high. To the north shall we go? No, no, no, no; To the east, to the south? Say,

high, rides high. To the north shall we go? no no; To the east, to the south? Say,

To the north shall we go?

say, say, say, say, for the moon rides high, rides high; Say, for the moon rides

say, say, say, the moon rides high, rides high, rides high; Say, for the moon rides

Say, for the moon rides high,

high, rides high, To the north shall we go? No, no, no, no; To the east, to the south? Say,

high, rides high. Shall we go? To the north? No, no; To the east, to the south? Say,

To the north shall we go?

p say, say, say, *p* Or shall we go west on the white wave's crest?

say, say, say, Or on the white wave's crest?

p or shall we go west? *p* we go west on the white wave's crest?

There, there the sun doth rest, On the white wave's crest, To the

There, there the sun doth rest, wave's crest, There the sun doth rest . . .

west, the west a-way! a-way! Or

. The sun doth rest, a-way! a-way! or shall we go west?

This system contains three staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second staff has a treble clef and a key signature of two sharps. It begins with a half note, followed by a series of eighth notes, and then a series of eighth notes. The third staff has a treble clef and a key signature of two sharps. It begins with a half note, followed by a series of eighth notes, and then a series of eighth notes.

shall we go west on the white wave's crest? There, there the sun doth rest, on the

on the white wave's crest? There, there the sun doth rest,

we go west on the white wave's crest?

This system contains three staves of music. The first staff has a treble clef and a key signature of two sharps. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second staff has a treble clef and a key signature of two sharps. It begins with a half note, followed by a series of eighth notes, and then a series of eighth notes. The third staff has a treble clef and a key signature of two sharps. It begins with a half note, followed by a series of eighth notes, and then a series of eighth notes.

white wave's crest. To the west, the west, a -

wave's crest, There the sun doth rest, the sun doth rest, a -

This system contains three staves of music. The first staff has a treble clef and a key signature of two sharps. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second staff has a treble clef and a key signature of two sharps. It begins with a half note, followed by a series of eighth notes, and then a series of eighth notes. The third staff has a treble clef and a key signature of two sharps. It begins with a half note, followed by a series of eighth notes, and then a series of eighth notes.

way, a - way, a - way, a - way, a - way! to the
 way, a - way, a - way, a - way, a - way! to the west, a -
 to the west, to the west, a - way!

west, to the west. a - way, a - way! a -
 way, a - way, a - way, to the west, a - way, to the west, a -
 a - way! a - way! a -

dim. way! to the west. a - way, *pp* a - way!
dim. way, to the west. a - way, to the west. *pp* a - way!
 way! a - way! to the west, a - way!

No. 56.

MAY.

JULES BENEDICT.

Allegretto vivace.

First system of musical notation for 'MAY.' It consists of three staves. The top staff has a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It begins with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic, and ends with a forte (*f*) dynamic. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat, with a piano (*pp*) dynamic marking. The lyrics are: Song, while I sing, song, while I sing, Soar a -

Second system of musical notation for 'MAY.' It consists of three staves. The top staff has a treble clef, a key signature of one flat, and a piano (*p*) dynamic marking. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat, with a piano (*p*) dynamic marking. The lyrics are: loft, soar a - loft, Bring breath of flow - ers, balm of

Third system of musical notation for 'MAY.' It consists of three staves. The top staff has a treble clef, a key signature of one flat, and a piano (*p*) dynamic marking. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat, with a piano (*p*) dynamic marking. The lyrics are: May, Fra - grant, fra - grant, must be my lay.

Song, while I

p

Song,— while I sing, Song,—while I sing, Float on light

Song, while I sing, Float on light

p

sing,— Float on light wing,

ff

wing, Sparkling like stars, like stars are seen, . . . Gems on the

wing, Sparkling like stars, . . . are seen, Gems on the

ff

wing, Sparkling like stars, . . . are seen, Gems on the

pp

plain . . . of green, Sparkling like stars, like stars are seen Gems on the

plain . . . of green, Sparkling like stars, like stars are seen Gemson the

pp

plain . . . of green, Sparkling like stars, like stars are seen Gemson the

pp

f

plain . . . of green. Bells all a - round Mingle their sound, Bells all a -

plain . . . of green. Bells all a - round Mingle their sound, Bells all a -

f

dim.

round Mingle their sound, Mingle their sound

round Mingle their sound, Mingle their sound

dim.

f

. their sound, Yes - ter - night win - ter fled, Yes - ter -

. their sound, Yes - ter - night win - ter fled, Yes - ter -

f

. their

night win - ter fled, Spring on the earth . . . is spread, Spring on the
 night win - ter fled, Spring on the earth . . . is spread, Spring on the
 Spring on the earth, the

dim. *p* *cres.*

Detailed description: This system contains three staves of music. The top staff has lyrics 'night win - ter fled, Spring on the earth . . . is spread, Spring on the'. The middle staff has lyrics 'night win - ter fled, Spring on the earth . . . is spread, Spring on the'. The bottom staff has lyrics 'Spring on the earth, the'. Dynamic markings include *dim.* above the first measure, *p* above the second measure, and *cres.* above the eighth measure. There are slurs over the first four measures and the last four measures.

earth . . . is spread. Song, while I sing, Song, while I sing, Soar a -
 earth . . . is spread. Song, while I sing, Soar a -
 earth is spread.

f *f*

Detailed description: This system contains three staves of music. The top staff has lyrics 'earth . . . is spread. Song, while I sing, Song, while I sing, Soar a -'. The middle staff has lyrics 'earth . . . is spread. Song, while I sing, Soar a -'. The bottom staff has lyrics 'earth is spread.'. Dynamic markings include *f* above the fifth measure and *f* above the eighth measure. There are slurs over the first four measures and the last four measures.

loft, soar a - loft, Bring breath of flow - ers, balm of May, Fragrant,
 loft, Bring breath of flow - ers, balm of May, Fra - grant,
 loft, Bring breath of flow - ers, balm of May, Fra - grant,

p *cres.*

Detailed description: This system contains three staves of music. The top staff has lyrics 'loft, soar a - loft, Bring breath of flow - ers, balm of May, Fragrant,'. The middle staff has lyrics 'loft, Bring breath of flow - ers, balm of May, Fra - grant,'. The bottom staff has lyrics 'loft, Bring breath of flow - ers, balm of May, Fra - grant,'. Dynamic markings include *p* above the second measure and *cres.* above the eighth measure. There are slurs over the first four measures and the last four measures.

f *dim.*

fra - grant must be my lay. Bring breath of flow - ers, balm of May, Fragrant,

fra - grant must be my lay. Bring breath of flow - ers, balm of May, Fra - grant,

f *dim.*

ff

fragrant be my lay. Yes - ter - night, win - ter fled, Yes - ter -

fragrant be my lay. Yes - ter - night, win - ter fled, Yes - ter -

ff

night win - ter fled. Spring on the earth, on

night win - ter fled. Spring on the earth, on

pp

earth is spread. Yes - ter - night Win - ter fled, Yes - ter -

earth is spread. Yes - ter - night Win - ter fled, Yes - ter -

pp

night Win - ter fled, Spring on the earth, on the

night Win - ter fled, Spring on the earth, on the

ff e pesante.

earth . . . is spread. Spring on the earth, on the

earth is spread. Spring on the earth, on the

ff e pesante.

Spring on the

dim.

earth is spread. Spring on the earth, on the

earth is spread. Spring on the earth, on the

earth is spread. Spring on the

p rall. *p piu lento.*

earth is spread, on earth is spread, Spring

earth is spread, on earth is spread, Spring

earth is spread, on earth is spread, Spring

on the earth . . . is spread.

on the earth . . . is spread.

on the earth . . . is spread.

No. 57. SUMMER IS A COMING IN.

CANON IN UNISON.

Pastorale.

1ST SOPRANO.

1ST SOPRANO.

Handwritten musical notation for the first soprano part of 'The Rose Tree'.

Sum - mer is a com - ing in, Loud - ly sing cuck -

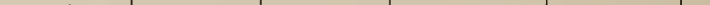
2ND SOPRANO.

2ND SOPRANO.

Sum - mer is a

3RD SOPRANO.

3RD SOPRANO.



Musical staff for 3rd Soprano, measures 1-6. The staff is in 3/4 time and G-clef. Measures 1-6 contain whole notes: G4, A4, B4, C5, B4, A4.

4TH SOPRANO.

4TH SOPRANO.

00.

Grow - eth seed, and blow - eth mead, and spring - eth

com - ing in . . . Loud - ly sing cuck - oo,

Grow - eth

[illegible]

Sum - mer is a com - ing in . . . Loud - ly

[illegible]

Sum - mer

wood a - new. Sing cuck - oo.

seed, and blow - eth mead, and spring - eth wood a - new.

sing cuck - oo, Grow - eth seed, and blow - eth mead, and

is a com - ing in, . . . Loud - ly sing cuck - oo.

This musical system consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with quarter and half notes. The lyrics are written below the staff. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics, ending with a double bar line and repeat signs.

Ewe . . . bleat - eth aft - er lamb, and aft - er calf . . .

Sing cuck - oo. Ewe . . . bleat - eth

spring - eth wood a - new. Sing cuck -

Grow - eth seed, and blow - eth mead, and spring - eth wood a -

This musical system consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with quarter and half notes. The lyrics are written below the staff. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics, ending with a double bar line and repeat signs.

cow; bul - lock start - eth, buck he rest - eth,
aft - er lamb, and aft - er calf . . . cow;
. - oo Ewe . . . bleat - eth aft - er lamb, and
new Sing cuck - - oo.

mer - ry sing cuck - oo. cuck - - oo,
bul - lock start - eth, buck he rest - eth, mer - ry sing cuck -
aft - er calf . . . cow; bul - lock start - eth,
Ewe . . . bleat - eth aft - er lamb, and aft - er calf

cuck - oo, well sings, well sings the cuck - oo, Now
 - oo. cuck - oo, cuck - oo, well
 buck he rest - eth, mer - ry sing cuck - oo,
 cow; bul - lock start - eth, buck he rest - eth,

cease thee nev - er now, Sum - mer is a
 sings, well sings the cuck - oo, Now cease thee nev - er
 cuck - oo, cuck - oo, Well sings, well sings the
 mer - ry sing cuck - oo, cuck - oo,

com - ing in, . . . Loud - ly sing cuck - oo,

now. Sum - mer is a com - ing in, . . .

cuck - oo, Now cease thee nev - er now.

cuck - oo, Well sings, well sings the cuck - oo, Now

rall.
Grow - eth seed, and blow - eth mead, and spring - eth wood a - new.

Loud - ly sing cuck - oo, loud - ly sing cuck - oo.

rall.
Sum - mer is a com - ing in, . . . Loud - ly sing cuck - oo.

cease thee nev - er now, cease thee nev - er now.

"The most ancient English composition in harmony extant. The words and music written in the early half of the thirteenth century."

Rimbault's Ancient Vocal Music of England.

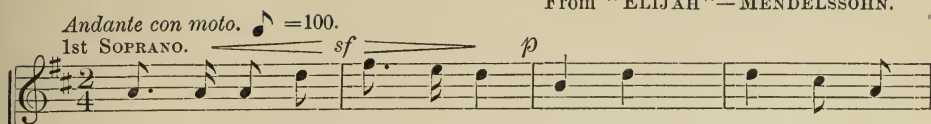
No. 58.

LIFT THINE EYES.

From "ELIJAH"—MENDELSSOHN.

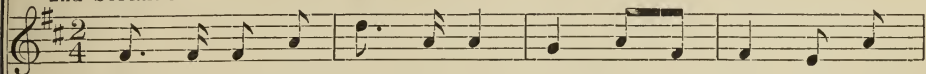
Andante con moto. ♩ = 100.

1st SOPRANO.



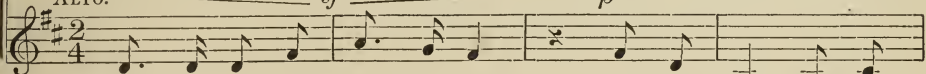
Lift thine eyes, Oh, lift thine eyes to the moun - tains, whence

2nd SOPRANO.

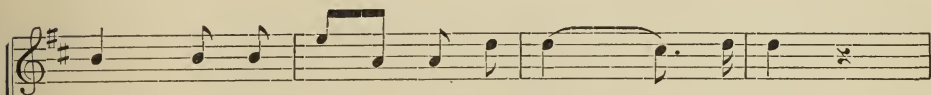


Lift thine eyes, Oh, lift thine eyes to the moun - tains, whence

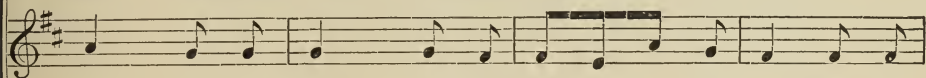
ALTO.



to the



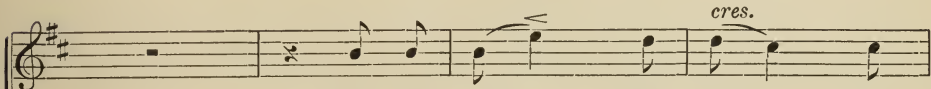
com - eth, whence com - eth, whence com - - - eth help.



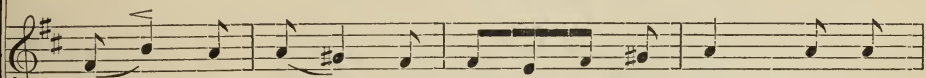
com - eth, whence com - eth, whence com - - - eth help. Thy help



com - eth help.



Thy help com - eth from the



com - eth, com - eth from the Lord, from the



Thy help

com - eth

the

dim. *p*

Lord, the mak - er of heav - en and earth.

Lord, the mak - er of heav - en and earth.

dim. *p*

mak - - - - er of

cres. *pp*

He hath said, thy foot shall not be mov - ed. Thy

He hath said, thy foot shall not be mov - ed,

cres. *pp*

He hath said, thy foot shall not be mov - ed.

cres.

keeper shall never slum - ber, nev - er, will nev - er slum - ber,

pp

Thy keep - er shall never slum - ber, nev - er, will nev - er

pp *cres.*

f nev - er slum - - - - - ber. *dim.* *p* Lift thine eyes, Oh, lift thine eyes *sf*
 slum - - - - - ber. *dim.* *p* Lift thine eyes, Oh, lift thine eyes *sf*
f slum - ber will nev - er slum - ber.

p to the moun-tains, whence com - eth, whence com - eth, whence com - eth
 to the moun-tains, whence com - eth, whence com - eth, whence com - eth
p to the mountains, whence

sf help, *dim.* whence com - eth, whence com - eth, whence com - eth help. *p*
 help, whence com - - - eth, whence com - eth, whence com - eth help. *sf* *dim.* *p*

No. 59.

HOME, SWEET HOME.

SICILIAN MELODY.

1. Mid pleas-ures and pal - a - ces, though we may roam, Be it ev - er so

2. An ex - ile from home, splendor daz - zles in vain; Oh, give me my

The image shows the first two stanzas of the song. Each stanza is accompanied by two staves of musical notation in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first stanza ends with a repeat sign. The second stanza begins with a new melody line.

hum - ble, there's no place like home ! A charm from the skies seems to hal - low us

low - ly thatched cot - tage a - gain; The birds sing - ing gai - ly, that come to my

The image shows the third stanza of the song. It continues with two staves of musical notation. The melody is on the upper staff, and the accompaniment is on the lower staff. The stanza ends with a repeat sign.

there, Which, seek through the world, is ne'er met with else-where. Home, home,

call; Give me them with that peace of mind, dearer than all. Home, home,

The first system of the musical score for 'Home, Sweet Home'. It consists of four staves. The first two staves contain the vocal melody with lyrics. The third and fourth staves contain the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

sweet, sweet home, There's no place like home, there's no place like home.

sweet, sweet home, There's no place like home, there's no place like home.

The second system of the musical score. It also consists of four staves. The first two staves contain the vocal melody with lyrics. The third and fourth staves contain the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

JOHN HOWARD PAINE.

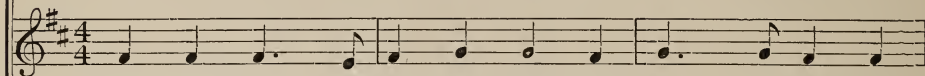
NO. 60.

SUNDAY MORNING.

RÖHR.

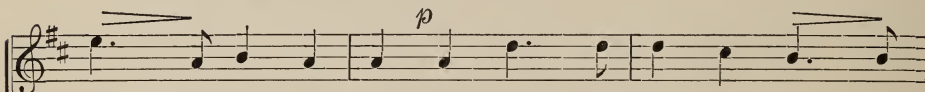
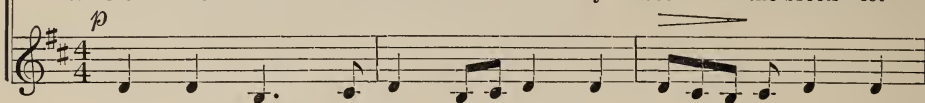
p Andante.

1. Hark, what mu - sic ris - es yon - der! Voic - es sweet and

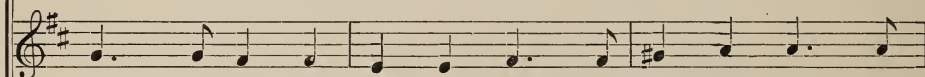
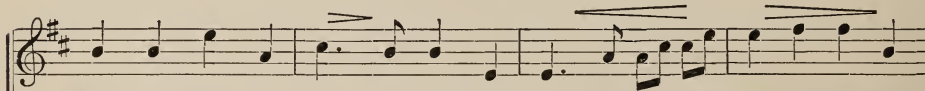
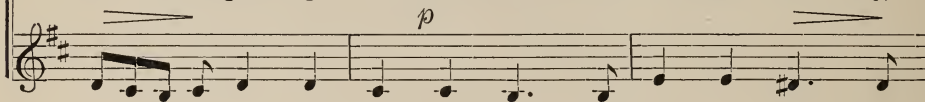


2. From the hills and val - leys stream - ing, Old and young come

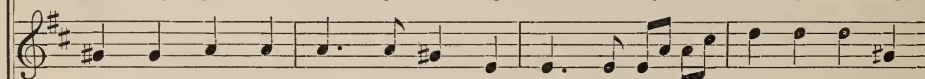
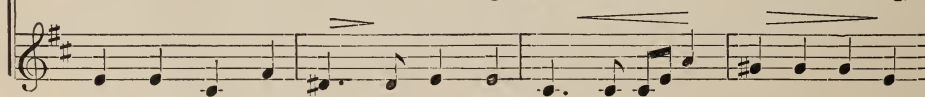
3. O'er the mead - ow soft and stil - ly See the brook - let



church bells peal - ing, Where the sha - dy beach trees un - der

glad - ly meet - ing, All with smiles of glad - ness beam - ing,
on - ward glid - ing, Per - fumes rise from rose and li - ly,

Morn - ing light is slow - ly steal - ing! All the sky with beau - ty glow - ing,

Thus with praise the Fa - ther greet - ing, Who His ten - der love is show - ing
And the tim - id vio - let hid - ing; Mem - o - ries of childhood wak - ing,

Sab - bath rest to earth be - stow - ing. All the sky with beau - ty glow - ing,
In the har - vests round them grow - ing. Who His ten - der love is show - ing
And the spir - it heaven - ward tak - ing, Mem - o - ries of child - hood wak - ing.

Sab - bath rest to earth be - stow - ing.
In the har - vests round them grow - ing.
And the spir - it heaven - ward tak - ing.

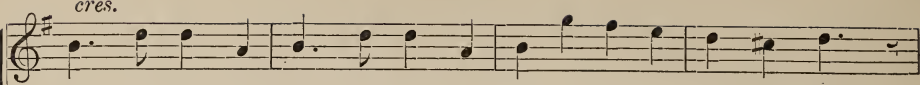
NO. 61.

CHURCH BELLS.

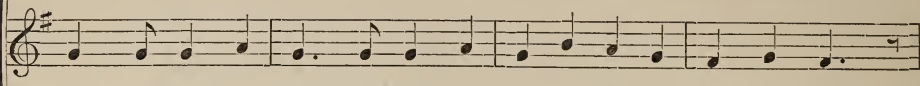
W. F. TAYLOR.

Andante.
p
1. Hark ! how sweet the bells are ring - ing, Bidding each sad heart to come,
2. Still the bells are soft - ly chim - ing, Come and see the way here lies,

cres.

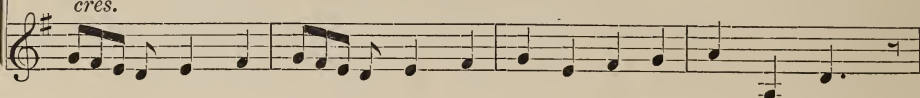


And to lay its wea - ry bur - then Down at God's e - ter - nal throne;




That will bring the tir'd soul's wand'ring To sweet rest in Par - a - dise.

cres.

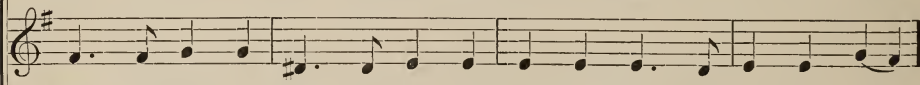


f



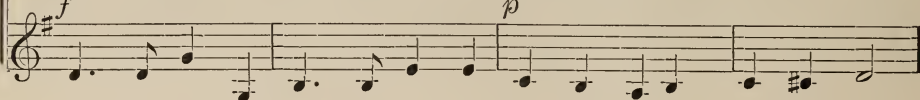
Where the Cher - u - bims are sing - ing, Sanc - tus, sanc - tus Do - mi - nus.

p

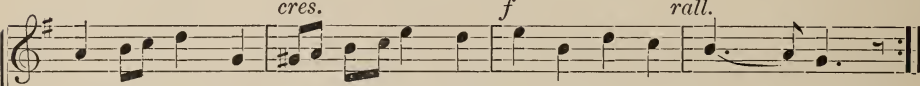


Where the Cher - u - bims are sing - ing, Sanc - tus, sanc - tus Do - mi - nus.

f

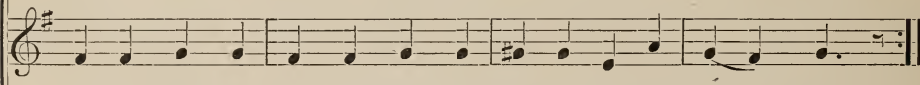


cres.



In their song all an - gels min - gling, Sanc - tus, sanc - tus, Do - mi - nus!

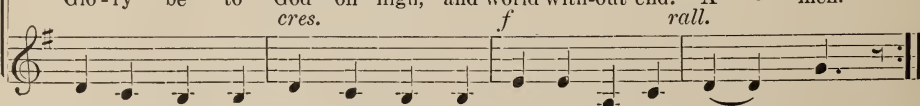
f



In their song all an - gels min - gling, Sanc - tus, sanc - tus. Do - mi - nus!

Glo - ry be to God on high, and world with - out end. A - men.

cres.



f

rall.

No. 62.

THE PILGRIM'S SONG.

ARR. FROM MENDELSSOHN.

1. Let noth - ing cloud thy glad - ness with sad - ness! De - ni - als thou

2. What fills thy heart with sor - row? To - mor - row? Thour't guided— Heaven

3. Serve God, o - bey, re - vere Him, and fear Him; Stand fast, man! What

must a - bide, thou must a - bide; thou'rt pu - ri - fied by tri - als— thou'rt

cares for thee—Heaven cares for thee; thy wants will be pro - vid - ed— thy

He decrees—what He decrees, must be and is the best plan— must

pu - ri - fied } by tri - als.

thou'rt, pu - ri - fied }

wants thy wants will be } pro - vid - ed.

be wants will be }

must be and is } the best plan.

PAUL FLEMMING, TR.

NO. 63. GOD THE ALL-TERRIBLE.

ALEXIS LVOFF. arr.

Moderato.

1. God, the all ter - ri - ble, Thou who or - dain - est

2. God, the om - ni - po - tent, might - y a - veng - er,

3. So will thy peo - - ple, with thank - ful de - vo - tion,

Thun - der thy clar - ion, and light - ning thy sword,

Watch - ing in - vis - i - ble, judg - ing un - heard,

Praise Him who saved them from per - il and sword,

Show forth thy pi - ty on high, where Thou reign - est,
 Save us in mer - cy, Oh, save us from dan - ger,
 Shout - ing in cho - rus, from o - cean to o - cean,

Give to us peace in our time, O Lord.
 Give to us peace in our time, O Lord.
 Peace to the na - tions, and praise to the Lord.

NO. 64.

COME UNTO HIM.

HANDEL, arr.

Larghetto. ♩ = 126.

The first system of the musical score consists of four staves. The first staff is a vocal line in G major (one flat) and 12/8 time, with a tempo marking of *Larghetto* and a quarter note equal to 126 beats. The lyrics 'Come un - to Him all ye that la - bor, Come un - to Him ye that' are written below the first two staves. The second staff continues the vocal line. The third and fourth staves are piano accompaniment, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Come un - to Him all ye that la - bor, Come un - to Him ye that

The second system of the musical score also consists of four staves. The lyrics 'are heav - y la - den, and He will give you rest. Take his yoke upon you, and' are written below the first two staves. The musical notation continues with the vocal line on the first staff and piano accompaniment on the subsequent staves, maintaining the same key and time signature as the first system.

are heav - y la - den, and He will give you rest. Take his yoke upon you, and

learn of Him, for He is meek and low - ly of heart, and

learn of Him, and low - ly of heart, and

This system consists of four staves of music in G major (one sharp). The first two staves contain the vocal melody with lyrics. The third and fourth staves provide a harmonic accompaniment, featuring a steady eighth-note bass line and chords.

ye shall find rest, and ye shall find rest un - to your souls.

ye shall find rest, and ye shall find rest un - to your souls.

This system also consists of four staves of music in G major. The first two staves contain the vocal melody with lyrics. The third and fourth staves provide a harmonic accompaniment, continuing the pattern from the first system.

NO. 65. OH REST IN THE LORD.

ARR. FROM MENDELSSOHN.

p

Oh rest in the Lord, wait pa-tient-ly for Him, and He shall

give thee thy heart's de-sires, Oh rest in the Lord, wait pa-tient-ly for

Him, and He shall give thee thy heart's de-sires, and He shall

and He shall

give thee thy heart's de - sires. Com - mit thy way un -

to Him, and trust in Him — com - mit thy way un -

to Him, and trust in Him, and fret not thy - self . . be - cause of e - vil

OH REST IN THE LORD.

do - ers. Oh rest in the Lord wait pa-tient - ly for

do - ers. wait pa-tient - ly for

p

Him, wait pa-tient - ly for Him. Oh rest in the

Him, wait pa-tient - ly for Him. Oh rest in the

pp

Lord, wait pa-tient - ly for Him, and He shall give thee thy heart's de -

Lord, wait pa-tient - ly for Him, and He shall give thee thy heart's de -

cres.

cres.

First system of the musical score. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by a half note F4, then a quarter note E4, and continues with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) above the first staff and *cres. sf* (crescendo, sforzando) above the second staff. The lyrics "sires, and He shall give thee thy heart's de - sires - And He shall" are written below the first staff. The second staff continues the melody with similar note values. The lyrics "sires, and He shall give thee thy heart's de - sires - And He shall" are written below the second staff. The third staff continues the melody, ending with a quarter note G4. The lyrics "sires, and He shall give thee thy heart's de - sires - And He shall" are written below the third staff.

sires, and He shall give thee thy heart's de - sires - And He shall

sires, and He shall give thee thy heart's de - sires - And He shall

sires, and He shall give thee thy heart's de - sires - And He shall

Second system of the musical score. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by a half note F4, then a quarter note E4, and continues with eighth and sixteenth notes. Dynamic markings include *p* (piano) above the first staff and *p* (piano) above the second staff. The lyrics "give thee thy heart's de-sires. Oh rest in the Lord," are written below the first staff. The second staff continues the melody with similar note values. The lyrics "give thee thy heart's de - sires. Oh rest in the" are written below the second staff. The third staff continues the melody, ending with a quarter note G4. The lyrics "give thee thy heart's de - sires. Oh rest in the" are written below the third staff.

give thee thy heart's de-sires. Oh rest in the Lord,

give thee thy heart's de - sires. Oh rest in the

give thee thy heart's de - sires. Oh rest in the

Third system of the musical score. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by a half note F4, then a quarter note E4, and continues with eighth and sixteenth notes. Dynamic markings include *cres.* (crescendo) above the first staff and *p* (piano) above the second staff. The lyrics "and wait, . . . wait pa - tient - ly for Him." are written below the first staff. The second staff continues the melody with similar note values. The lyrics "Lord, and wait, . . . wait pa - tient - ly for Him." are written below the second staff. The third staff continues the melody, ending with a quarter note G4. The lyrics "Lord, and wait, . . . wait pa - tient - ly for Him." are written below the third staff.

and wait, . . . wait pa - tient - ly for Him.

Lord, and wait, . . . wait pa - tient - ly for Him.

and wait, . . . wait pa - tient - ly for Him.

No. 66.

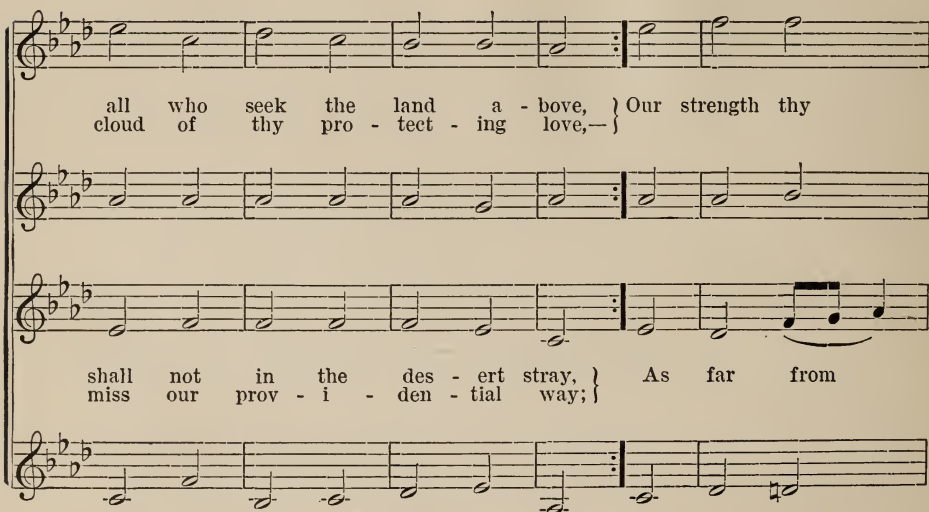
GASTORIUS.

SEVER GASTORIUS died 1675.



1. { Lead - er of Is - rael's host, and a - guide Of
Be - neath thy shad - ow we a - bide, The

2. { By thine un - err - ing - spir - it led, We
We shall not full di - rec - tion heed, Nor



all who seek the land a - bove, } Our strength thy
cloud of thy pro - tect - ing love, - }

shall not in the des - ert stray, } As far from
miss our prov - i - den - tial way; }

grace, our rule thy word, Our end the glo - ry
dan - ger as from fear, While love, Al - migh - ty

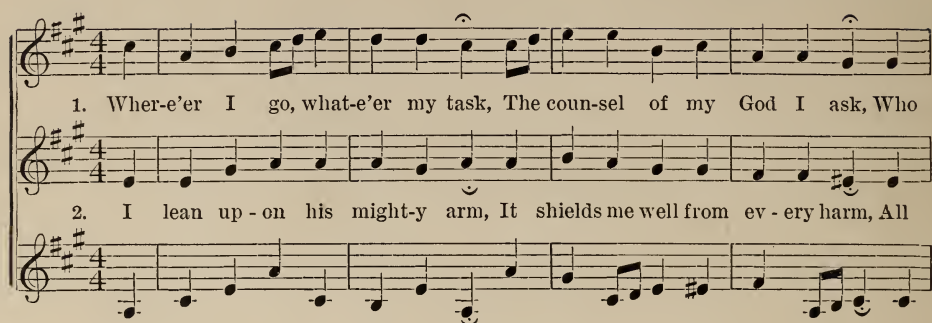
of. the Lord. Our end the glo - ry of the Lord.
love, is near. While love, Al - migh - ty love, is near.

CHARLES WESLEY.

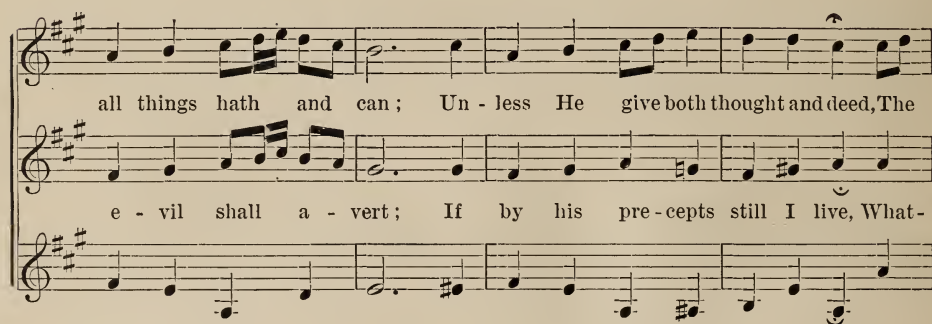
NO. 67.

WHERE'ER I GO.

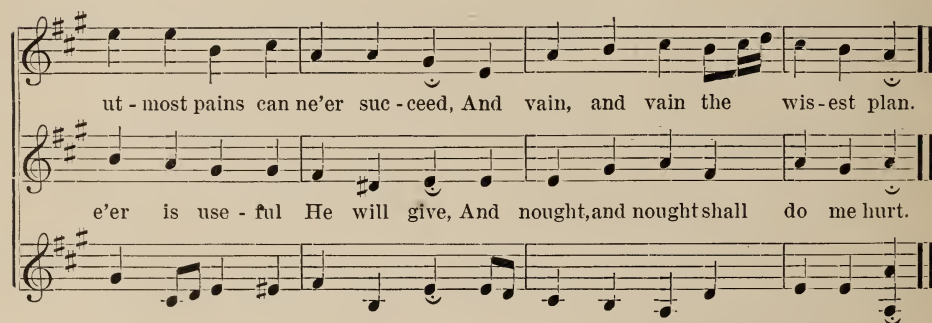
H. ISAAK. 1493.



1. Wher-e'er I go, what-e'er my task, The coun-sel of my God I ask, Who
2. I lean up-on his might-y arm, It shields me well from ev-ery harm, All



all things hath and can; Un-less He give both thought and deed, The
e-vil shall a-vert; If by his pre-cepts still I live, What-



ut-most pains can ne'er suc-ceed, And vain, and vain the wis-est plan.
e'er is use-ful He will give, And nought, and nought shall do me hurt.

PAUL FLEMMING, 1631.
TR. BY CATHERINE WINKWORTH.

No. 68.

EVENING HYMN.

THOMAS TALLIS (died 1585).

1. All praise to Thee, my God, this night, For all the bless-ings of the

2. Oh may my soul on Thee re - pose ; And may sweet sleep mine eye - lids

light ; Keep me, Oh keep me, King of kings, Beneath thine own al - migh - ty wings !

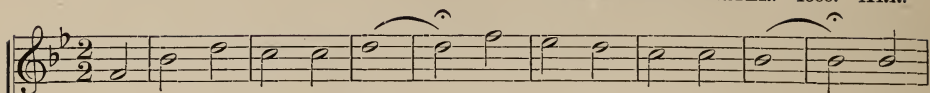
close ; Sleep, that may me more vigorous make To serve my God when I a - wake.

BISHOP KEN. 1700.

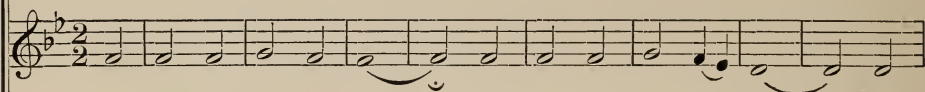
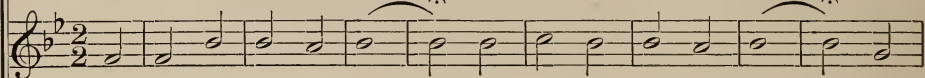
NO. 69.

ST. MICHAEL'S.

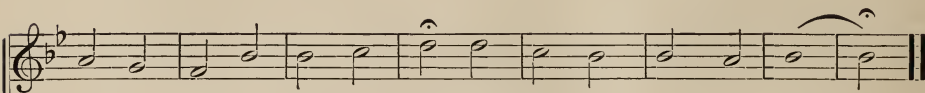
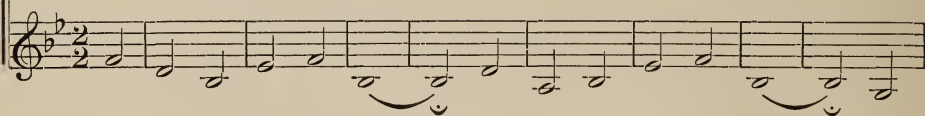
FROM DAY'S PSALTER. 1588. ARR.



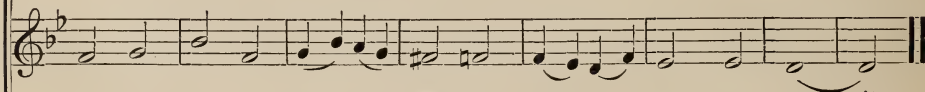
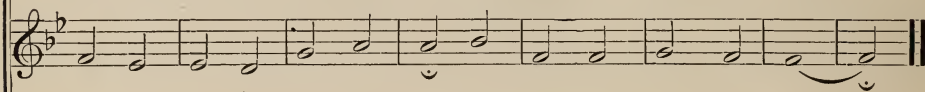
1. Give to the winds thy fears;— Hope, and be un - dis - mayed; God



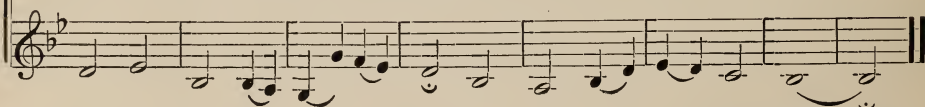
2. Thro' waves, thro' clouds and storms, He gent - ly clears thy way; Wait



hears thy sighs, and counts thy tears; God shall lift up thy head. . .



thou his time; so shall the night Soon end in joy - ous day. . .



PAUL GERHARDT.

No. 70.

THE OLD HUNDREDTH.

GOUDIMEL OR
LOUIS BOURGEOIS. 1551.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a -

2. E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at - tends thy

rise; Let the Re-deem-er's name be sung Thro' ev - ery land, by ev - ery tongue.

ISAAC WATTS.

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